

The Writing Development of Procedural and Persuasive Genres: A Multiple Case Study of Culturally and Linguistically Diverse Students

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BOSTON COLLEGE

Lynch School of Education

Department of Teacher Education, Special Education,
and Curriculum and Instruction

Language, Learning, and Literacy

THE WRITING DEVELOPMENT OF PROCEDURAL AND PERSUASIVE GENRES: A MULTIPLE CASE STUDY OF CULTURALLY AND LINGUISTICALLY DIVERSE STUDENTS

Dissertation

By

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The Writing Development of Procedural and Persuasive Genres:
A Multiple Case Study of Culturally and Linguistically Diverse Students

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Abstract

In this dissertation study, I examine the writing development of five culturally and linguistically diverse (CLD) students in an elementary classroom, where English is the language of instruction. Interest in written literacy for monolingual and bilingual learners has increased as a result of high-stakes testing, No Child Left Behind, and state adoption of the Common Core Standards. Additionally, National Assessment of Educational Progress (U.S. Department of Education, National Center for Education Statistics, 2007) shows that CLD students score significantly lower on writing performance tasks than their mainstream English-speaking Caucasian peers. This study seeks to better understand the process by which CLD students develop the specific characteristics of procedural and persuasive writing given the instruction in these genres.

This year-long qualitative research study used a multiple case-study design (Hancock & Algozzine, 2006; Merriam, 1998) and included classroom observations, videotaped examples of the nexus between classroom instruction and student writing, the collection of students' writing samples, student interviews, and formal and informal teacher interviews. For this study, I followed one fifth-grade teacher and five of her students as they worked on the two genres. Guided by systemic functional linguistic theory—a linguistic theory that reveals features that encase cultural and social

expectations, making the language demands of schooling explicit—the analysis examined students’ writing development in the two genres, the context and process of their development in the genres, and an in-depth examination of the impact of the context and process on their procedural and persuasive writing pieces.

The results suggest that CLD students’ writing development is multifaceted and complex. CLD students’ writing development of procedural and persuasive writing was mediated by interrelated factors: the individual student, the peers, the teacher, and the texts themselves. I discuss the role of each of the mediating factors and argue for adopting a model of writing that incorporates a combination of genre- and process-writing theories with a particular understanding of the unique nuances pertinent to CLD students.

Para mi abuela

For her inspiration and love which have guided me

And to my mother for her sacrifices and dedication

Con todo mi cariño

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CHAPTER ONE: THE PROBLEM OF IMPLICIT ACADEMIC WRITTEN LANGUAGE FOR CULTURALLY AND LINGUISTICALLY DIVERSE STUDENTS

Writing will remain an important medium of communication, and is likely to become more and more the medium used by and for the power elites of society.

This makes it essential to facilitate the access of every child to the maximum level of competence in this medium (Kress, 1997, p. 147).

A student's level of written proficiency in English is vital to his/her success in the American school system; yet the National Assessment of Educational Progress (NAEP) shows that culturally and linguistically diverse (CLD) students score significantly lower on writing performance tasks than their mainstream standard English-speaking Caucasian peers (U.S. Department of Education, National Center for Education Statistics, 2007). Children are expected to be able to navigate among a variety of discourses for different purposes to be considered successful members of public school classrooms, in content area settings, and later in specialized discourse communities (such as those required by specific career fields as engineering, law, and medicine) (Kamberelis, 1999). Halliday and Hasan (1989) describe the cultural context as the values and meanings people assign to text whether spoken/written. It is through these written forms that students are evaluated in the school context (Schleppegrell, 2004). If CLD students are to succeed in our current school context that privileges mainstream standard American English and particular school genres, then they will need to develop fluency in these privileged

genres. This involves understanding the appropriate written forms (genres) that convey meaning within a specific cultural context.

Written forms are often referred to as genres, and are defined in traditional literary theory as textual forms within a conventional classification system, often thought to be fixed and unchanging (Devitt, 2004). Text types such as letters, essays, book reports, and responses to literature have often been referred to as genres. More common in traditional literary theory is the fictional story. The fictional story as dictated by American cultural norms uses distinct rhetorical features, thus if a child were given the task to complete a fictional story, he/she might begin with “once upon a time” and end in “they lived happily ever after.”

Systemic functional linguistics (SFL) offers a different definition of genre than the one proposed by traditional literary theory. SFL defines genre as the forms of language and the social settings that shape language. Genres in the SFL tradition most commonly seen in the elementary grades include recounts (personal, factual, procedural, historical, and imaginative), narratives, procedures, reports, and expositions. Recounts relate a series of events based on personal experience, an observed incident, observations of phenomena, or by taking the point of view of another being (Martin & Rothery, 1986; Schleppegrell, 2004). By contrast, narratives tell an imaginative story, although sometimes these are based on facts. Narratives are structures to be entertaining and to teach cultural values (Martin & Rothery, 1986). Typically procedures provide instructions for how something is done whether general or scientific, whereas a report is a factual text used to organize and store information clearly and succinctly (Schleppegrell,

2004). Finally, expositions persuade people to take a particular point of view, with arguments introduced and supported with evidence (Butt, Fahey, Feez, Spinks & Yallop, 2000; Dewsbury, 1994). This is typically referred to as persuasive writing and will be referred to as such throughout the dissertation. Each of these genres can be produced using a number of text types such as letters, essays, responses to literature, books, plays and others. So whereas traditional literary theory defines genres as text types, SFL's notion of genres depend on the social purposes and content of texts to classify the genre.

Halliday (1985), a leading SFL scholar, proposes that language is embedded in social activity and is organized according to the functions and uses people have for it. Thus, he hypothesized that grammar is a systematic resource for describing, understanding, and making meaning, and is therefore functional. The grammatical choices a writer makes allow for the language in genres to be considered flexible and changing according to the context of situation. For many culturally and linguistically diverse learners (CLD) which includes English language learners (ELLs) and speakers of African American Vernacular English (AAVE)¹, the culturally appropriate forms expected of these genres in schools remain unclear. For example, Blanton (2005) examined two ESL students' struggle to write the academic texts required in their American university setting. When the students did not meet the requirements for the freshman English course, one dropped the course while the other students eventually

¹ Ball and Lardner (2005) define AAVE as "a logical and systematic variety of English that has stylistic, phonological, lexical, and grammatical features that distinguish it from academic as well as mainstream American English" (p.145). Therefore speakers of AAVE are considered among culturally and linguistically diverse learners that may be learning academic mainstream American English as an additional language.

dropped out of school. While Blanton describes a host of factors that led to the students' decision to drop out, she also describes how these students were stymied by rules and formulas they thought were needed, but that did not improve their writing.

Moreover, many teachers often remain unaware of the language and literacy patterns of their students (Cazden, 1988; Heath, 1983; Scollon & Scollon, 1981). In her seminal work, *Ways with Words*, Shirley Brice Heath (1983) looks at the nature of language and the communicative patterns in two distinct working-class towns in the Carolinas and highlights the comparison of these communities to the mainstream "Townspople" of the area. She found a mismatch between the students' and teachers' patterns of speaking, listening, reading and writing. Cummins (1994) adds that "typical interventions to increase functional literacy or improve the teaching of literacy for subordinated group students fail because they do not attempt to challenge the societal power structure and attempt to teach functional literacy in isolation from students' lives" (p. 325).

As Schleppegrell (2004) notes, "Schooling is primarily a linguistic process, and language serves as an often unconscious means of evaluating and differentiating students" (p. 2). That the linguistic process and knowledge of language remains unclear to students, in particular to culturally and linguistically diverse students, is problematic. Often more problematic is that children are not given support in constructing writing that allows them to manipulate their diverse knowledge of language and culture into the specific forms that are required of schooling. Thus, not only are their cultural experiences not valued but they are not given the tools for understanding how to make their

experiences and messages heard within the context of schooling (Dyson, 2003).

Sociocultural theories of language and literacy development (Vygotsky, 1978; Bakhtin, 1986) and critical literacies (Vasquez, 2004, 2010) serve as an important lens to examine how society defines school genres. This framework helps teachers become aware of the language features and can help them provide the necessary tools for students to empower themselves. Additionally, the framework helps students learn how the language of power functions so that they can gain a better understanding of communicating within these boundaries. It also serves to help students challenge established notions of genre and push against them to create new hybrid genres.

Background of the Problem

There has been an increase in the attention to literacy, particularly written literacy, in the context of high-stakes testing and No Child Left Behind for monolingual as well as children who speak a language other than English at home; however little is known in regards to writing instruction for multilingual writers (Fitzgerald, 2006). As the number of pupils who are ELLs in the United States has dramatically increased in the last half decade, so has the need to be better prepared to work with this population. Additionally, in 2008, 45% of public school students were considered to be culturally and linguistically diverse (Aud et al., 2010). The number of students speaking a language other than English also saw an increase in the period between 1979-2008. This population makes up 21% of school age children PreK-12 (Aud et al., 2010). This increase creates a need for all teachers to be prepared to teach and assess the writing of children who speak another language at home and whom are placed in mainstream classrooms. However, students

who speak a language other than English often lack effective instruction in academic language, linguistic structures, and rhetorical patterns due to insufficient teacher awareness (Fillmore & Snow, 2000).

State and national assessments suggest that ELL students as well as diverse learners, who often speak non-standard English, demonstrate minimal written proficiency. In 2007, 8th grade NAEP results indicate that the gap among CLD students and their White peers still poses a challenge for educators (Salahu-Din, Persky & Miller, 2008). Salahu-Din, Persky, and Miller (2008) write, “Significant gaps continue to exist between the writing scores of White students and the other racial/ethnic groups” (p. 11). The assessment results and current No Child Left Behind (NCLB) legislation place pressure on ELLs and non-standard English speakers to learn Standard English in a short time frame as well as to perform parallel to native Standard English language peers without an understanding of how to create meaning within the cultural and social expectations required of specific forms of writing (Schleppegrell, 2004). For these reasons, Christie (1986) refers to language as “hidden curriculum” in school contexts. If we are serious about providing rigorous, equitable educational opportunities for all, an examination of the linguistic features that encode cultural and social expectations and the ways in which students are given opportunities to learn these features is increasingly necessary.

In addition, the high percentages of CLD students that are retained, referred to special education, and drop out of school has raised numerous concerns for educators (Fry, 2003; Klingner & Artiles, 2003; Valenzuela, 1999). Recent reports indicate that

ELLs of Hispanic decent have the highest dropout rates and the lowest college enrollment (Planty et al., 2007; Aud et al., 2010). Additionally, credit accrual declined for dropouts on a year-to-year basis, put these students further behind (Planty et al., 2007). Of the Spanish-speaking ELLs in the United States, Fry (2003) indicates that the lack of English proficiency is a major indicator for the Hispanic/Latino youth dropouts. Reclassification data illustrating the limited number of ELLs that are designated as Fluent English Proficient (10.4% in 2000-2001) suggests that there are not adequate support systems in place for the varying language needs of ELLs (Kindler, 2002). These statistical portraits have significant implications for educators, given that “future population growth in the United States continues to be uneven-61% of the population increase in the next 20 years will be Hispanic and Asian” (Hodgkinson, 2002, p.103).

Moreover, the complexities involved in understanding the linguistic, cultural, and economic factors affecting CLD students, a number of whom are recent immigrants, are rarely acknowledged in educational policy and teacher education (Brisk, 2006; Goodwin, 2002). Current trends in research, policy, and practice continue to position “language-as-problem” (Cummins, 1998) and seek to assimilate ELLs with the goal of creating a homogenous American identity (Kliebard, 1995; Katz, 1987). In adopting this perspective, language policies that restrict the use of other heritage languages serve to alienate the very people they seek to unify (Nieto, 1998). Thus, many ELLs and CLD students experience schooling that is subtractive in nature (Lambert, 1977). Subtractive approaches to language learning that strip children of their cultural and social resources

can result in “less than native-like competence in both languages” (Cummins & Swain, 1986, p. 18), and can lead to academic failure (Valenzuela, 1999).

Cultural and linguistic differences have historically been referred to as “deficient,” “inferior,” and “ignorant” (Katz, 1987). An influential factor in determining educational outcomes is directly related to the cultural mismatch between the dominant society’s culture and that of the “other”(Nieto, 1998). This cultural difference affects curriculum decisions made regarding what should be valued and the purpose of schooling for immigrant youth. Nieto (1998) argues, “as a result, poor teaching methods and approaches are often institutionalized as what children ‘need,’ and the result is usually watered-down curriculum, a focus on “basic skills” that never progress to more rigorous standards, and low expectations of students” (p. 420). Valdés’ (1998) longitudinal study of four newly arrived immigrant middle school students documented the repeatedly watered-down curriculum and “basic” English of the ESL classes. Both subtractive schooling practices and watered down curriculum pose serious problems in the education of culturally and linguistically diverse students.

Statement of the Problem

Writing is one of the most important influences in how children’s performance is measured, and to a degree, competence is assessed (Schleppegrell, 2004). Coady and Escamilla (2005), in their study of 110 writing samples of fourth and fifth grade Spanish bilingual students, found that teachers were more apt to focus on surface errors in text rather than on the ways that children make meaning and express themselves in writing. These researchers note that bilingual children are able to include rich contextual

background and content, but may lack the appropriate forms to convey their message effectively (Hernández, 2001; Valdés, 1999). Students often lack the knowledge about how to use their language and cultural features in ways to support their efforts to communicate meaning within the typical genres expected in schools. Dyson (2003) adds that children's writing builds upon their "everyday lives, which are filled with particular voices and prototypical ones (or genres), themselves constellations of expected themes, structures and styles" (p. 170). The lack of information on how ELLs' second language writing develops within mainstream classrooms poses challenges about what can be expected and how to help ELLs meet grade level standards (Leki, Cumming, & Silva, 2006; Valdés, 1999).

A second problem that emerges within studying writing in schools is the finding that narrative genres are privileged over informational and expository genres (Christie, 1986; Donovan, 2001). In other words, students are exposed to and encouraged to write narrative stories above procedural accounts, (such as giving directions) and expository essays, (such as literary critiques). Furthermore, the research indicates that the imbalance in exposure to different genres may in fact interrupt development of different genres and may lead to differential knowledge about genres (Donovan, 2001; Donovan & Smolkin, 2002, 2006; Kamberelis, 1999). Therefore elementary students are not learning about the genres required of them to demonstrate their academic competence. This is compounded by the findings of a synthesis on genre development that indicates that there are few published studies addressing elementary children's experiences with explicit instruction in specific genres in schools in the United States (Donovan & Smolkin, 2006; Gilbert &

Graham, 2010; Juzwik et al., 2006). Juzwik and colleagues (2006) acknowledge that there are even fewer studies that explore the relation of genre instruction with students learning English as an additional language, the term used in the review. A recent study by Gilbert and Graham (2010) surveyed a random sample of 4-6th grade teachers about their writing practices. This study concurs that the lack of research on what writing instruction looks like and the imbalance in teaching different genres, such as procedural and persuasive writing, is sorely in need of attention.

As the importance of written literacy is increasingly of interest with respect to CLD students, questions arise as to what the best developmentally appropriate practices are for this population. For CLD students, writing is a crucial skill for academic and life success. CLD students need to acquire language, its uses, and its structure to competently perform in the academic written genres required of mainstream monolingual classrooms and later of various work environments. Kamberelis (1999) acknowledged that children will need to be prepared to engage in and progress in their ease and use of a variety of genres to be able to engage in the “specific discourse communities” (p. 15).

Purpose

This study aims to examine the practices of children learning to write procedural and persuasive genres in an urban classroom environment. In examining the writing development and practices of elementary school writers in this particular context, it is hoped that a greater understanding about the ways in which children make sense of the dominant school genres while also finding ways to negotiate their cultural and linguistic backgrounds in these practices (Bakhtin, 1986) will become evident. Inspired by the work

of researchers in Australia applying SFL to elementary classroom settings (Martin & Rothery, 1986, Christie, 1986, 1999; Williams, 2000, 2004), this qualitative study describes the writing practices of a small group of diverse CLD students in a public elementary mainstream English-speaking fifth grade classroom. Through multiple in-depth case studies (Merriam, 1998), I explore how the students developed their writing, specifically that of procedural and persuasive genres, focusing in particular on the decisions they made (i.e. whether and how they use their background knowledge) when writing.

Procedural and persuasive genres were selected because these genres have received less attention than narrative in the research literature (Christie, 1986; Donovan, 2001; Newkirk, 1987). For example, in a commercially prepared writing program for the upper elementary grades only one of six curriculum guides is devoted to procedural and exposition writing. While looking at the context of student writing, I include the dilemmas experienced by the CLD students when applying their knowledge of the world and genres to these specific genres. The study examines the complexities and challenges teachers and learners face given the increasing pressure to conform to standardized tests and test prep curriculums.

Research Questions

My dissertation study is informed by the literature on additive approaches toward bilingual learners, rhetorical development, and systemic functional linguistics (SFL) and creates links between these approaches to build on the knowledge base about how language and genre knowledge impacts the writing of ELLs. In order to examine the

factors that contribute to students' writing, the study includes the context of culture (acknowledging students' culture while students discuss American academic culture), the context of situation (this includes examining the register, which is made up of the field, tenor and mode and how these factors help the student organize text); thus it is termed a context/text based genre approach to teaching writing. With these goals in mind the following questions were posed for investigation:

1. What is the instructional context within which children develop procedure and persuasive (exposition) writing?
2. What are the processes by which CLD students develop the specific characteristics of procedural and persuasive writing in relation to their instruction in these genres?
3. What, if any, are the differences among students of CLD backgrounds when a contextual genre approach to instruction is implemented?

Significance of the Study

While there is some research on the development of genres with mainstream elementary English populations in the United States (Donovan & Smolkin, 2002, 2006; Kamberelis, 1999), there is little research on this development of genres with CLD students in the United States (Juzwik et al., 2006); this study aims to fill this gap in the literature. More importantly, there is little research that examines the practices of children learning school genres in a classroom context that focuses on helping students analyze the structure of both procedure and persuasive genres and discusses the purpose and linguistic decisions needed to create effective texts that allow for students' cultural and

linguistic voices and experiences to be part of the writing process. Few studies in the United States use SFL and the implications of this theory of language on classroom writing pedagogy with CLD students. Thus, with this study I sought to illuminate how this pedagogy influences the writing development of fifth-grade learners. Fifth grade is an important juncture as students are getting ready to enter middle school and are at a critical period where they are expected to use writing to communicate their learning. This study aims to examine the practices of children learning to write procedural and persuasive genres in such an environment. In examining the writing development and practices of elementary school writers in this particular context, a greater understanding about the ways in which children make sense of the dominant school genres while also finding ways to negotiate their cultural and linguistic backgrounds in these practices (Bakhtin, 1986) became evident.

Furthermore, the results demonstrate an understanding of CLD children's lived experiences as they learn important school genres and further the knowledge on children's writing development. The study provides examples of how CLD students with diverse cultural and linguistic backgrounds use their knowledge to construct procedural and persuasive genres in schools. The hope is that the case studies will resonate with teachers that serve diverse CLD students so that they may take up this work to provide students multiple ways to be successful writers.

Organization of this Dissertation

This dissertation is organized into six chapters. In this chapter, I provide the rationale for this dissertation study, which seeks to understand not only the process but

the context within which CLD students' writing develops. By focusing on a small group of diverse CLD students, it is not my intention to essentialize certain cultural and linguistic features to a particular ethnic group or to create a dichotomy between them and native Standard English speaking students. However, through close examination of CLD students' linguistic choices within procedural and persuasive genres, using a systemic functional linguistic framework, our understandings of the multiple and complex influences on CLD students' writing, as mediated by the classroom context, are deepened.

In Chapter Two, sociocultural and systemic functional linguistics theoretical frameworks are reviewed to provide a conceptual understanding of how culture and language impact children's writing development. Additionally, understanding the discourses surrounding the education of CLD students' and the relevant history of writing instruction is important to understand the classroom context and its impact on students' writing development. Finally, I present the empirical research on the issue of writing instruction for CLD students, both in the United States and abroad, including urban and rural school contexts. Previous research on the writing development of CLD students in the United States and abroad have differing perspectives and sometimes contradictory conclusions as to how to approach the teaching of writing for CLD students, thus pointing to the complexity of the phenomenon. The literature review reveals the need for writing research with CLD student populations and supports the argument that a more comprehensive model of writing instruction is needed to examine the phenomenon of CLD students' writing development.

Chapter Three describes the research design, including the methodological decisions made in support of the research questions. The appropriateness of the case study design is discussed, including the use of qualitative interpretive methods to analyze the data. This chapter also provides information about how the data were collected and analyzed and descriptive information about the context and participants. A discussion of the trustworthiness and limitations of the study is also included.

In Chapters Four and Five, I share findings from the case study examination of CLD students' writing development in both the procedural and persuasive genres. The findings are organized according to the analysis of the data with respect to the research questions for each particular genre. Chapter Four presents the analysis of pre-and post-procedural CLD student writing, the contextual influence of the teacher's lessons focusing on the structural and organizational features of the genre and reflects how CLD students took up these features in their writing, and the in-depth analysis of the structural and language features present in the students' writing between subsequent drafts of three pieces within the procedural genre unit. Similarly, Chapter Five presents the analysis of pre-and post- persuasive CLD student writing, the contextual influence of the teacher's lessons on the structural and language features of the genre and how students took up these features, and the more in-depth analysis of the specific structural and linguistic features present in CLD students' drafts of three pieces during the persuasive genre unit.

Chapter Six presents a summative discussion of the findings, discussing the mediating influences on CLD students' writing development, the differences in the

development of the students and offers conclusions and implications for research, policy, and practice.

Glossary: Definition of Systemic Functional Linguistic Terms Used in this Study

The following is a brief discussion of systemic functional linguistic terms used in this study.

Circumstances: Describe the time, place, and manner in a clause and are usually signaled by adjectives, prepositional phrases and adverbs in clauses.

Context of Culture: The context of culture refers to all the different cultures that come together to shape meaning and is described by Butt et al. (2000) as “the sum of all the meanings it is possible to mean in that particular culture” (p. 3).

Context of Situation: The context of situation refers to how speakers and writers use language to make meaning within the broader context of culture. In this context, speakers and writers often use language in more specific ways to meet the needs of the purpose/situation. Butt et al. (2000) describe the context of situation as “the things going on in the world outside the text that make the text what it is” (p. 4).

Field (or the ideational function): Refers to the topic of the spoken/written text. A clause typically creates meaning by describing what is going on (verbs or processes) involving things (nouns, participants), which sometimes have attributes (adjectives) that occur within a particular context involving time, place and manner (adverbs or circumstances) (Thompson, 2004). Clauses in a discourse are connected through the logical metafunction that consists of links. The links allow for two or more clauses to be joined creating a larger whole. The types of relationships between clauses determine the language choices available to create a coherent text.

Modality: Refers to the positioning by speakers/writers about probability, obligation, inclination, typicality, and obviousness. This is used when speakers want to signal indefiniteness about the message, or when they want to signal an obligation with respect to the message.

Mode (or the textual function): Refers to the organizational pattern of language which ties the language together to make a text intelligible and convey meaning. This function is a resource for conveying the field and tenor within a certain context.

Mood: Conveys language choices used to represent stance or voice in text. A declarative, interrogative, or imperative clause will convey a different meaning. For example if a mother exclaims to her child, “Take out the trash!” this is different than “Can you take out the trash?” or “The trash needs to be taken out.” Each of these conveys the message differently and can be interpreted differently by the child. Both the interrogative and declarative convey a sense that the child should take the trash out, however the imperative is more direct and explicit.

Participants: Realized primarily by nouns or noun phrases, but can also be realized by prepositional phrases, revolve around the process and can take on a number of roles.

Persuasive Texts: In SFL, persuasive texts are referred to as expositions, and their purpose is to persuade people to a particular point of view. Persuasive texts typically begin with a statement of position and are usually followed by a series of arguments that are supported with evidence (Butt, Fahey, Feez, Spinks & Yallop, 2000; Dewsbury, 1994).

Procedural Texts: Procedures provide instructions for how something is done whether general or scientific. They typically involve taking a reader through a sequence of steps to achieve a goal. Procedures usually include the required materials in addition to the sequence of steps.

Processes: Described as verbs or verbal groups.

Register: Described as language use in specific contexts. This is realized by the combination of the field, tenor, and mode. Halliday (1978) explains that linguistic situations can be identified by what is taking place (field), who is taking part (tenor), and what part the language is playing (mode). Linguistic registers vary as different contexts will require different lexical and grammatical features. For example, if two students were talking about plants in a science class, we would expect them to use the names of plants and other words referring to the process of growing. However, this conversation might be different if two people were actually gardening. Then we might expect them to refer to items such as “this” and “that” without technical words about plants and processes, since they would be immersed in the actual context.

Tenor (or the interpersonal function): Refers to the relationship between the speaker/writer and the listener/reader. It is the audience for whom the message is intended. This idea also refers to the relationship between the speaker/writer and the listener/reader. Relationships influence the language choices made. Speaker/writer considers the status he/she has in relation to the audience when creating meaning. For example, if a fifth- grade writer were writing a letter to a friend, the language in the letter might include IM (instant messaging) text, as well as references to popular culture.

However, if the same student were to construct a letter asking the principal to consider an issue, the letter would reflect more formal language, and might be more explicit and direct.

Text: Text from an SFL perspective is defined as ‘a piece of language in use’ (Butt et al., 2000). Text can be either spoken or written, and creates meaning for and in a given purpose and context.

Thematic Progression: Describes the patterns of thematic development in relation to maintaining a topic or shifting a topic in a variety of ways. Clauses in English typically begin with something that is known and then moves on to introduce something new. By maintaining the topic focus, but also varying the way the topic is presented creates a more cohesive text.

Theme: refers to the message. Halliday and Matthiessen (2004) refer to the theme in a clause as the “point of departure” of the message. The theme of a clause is related to the purpose and audience and indicates the “perspective the speaker/writer is taking” (Schleppegrell, 2004, p. 69).

Transitivity: refers to the how the message is conveyed through the language choices in nouns, verbs and through prepositional, adjectival and/or adverbial phrases.

CHAPTER TWO: LITERATURE REVIEW

This literature review examines three relevant strands of research that contribute to this study of children's development of procedural and persuasive genres in a contextual genre based writing approach. In the first strand, I describe how subtractive notions of bilingualism have prevailed in the education of CLD students. In this section, I present research that takes an additive approach towards educating culturally and linguistically diverse students, as part of the context required for educating CLD students. Following this approach towards educating CLD learners, the second strand presents a brief historical perspective on writing instruction and writing development in urban schools in the 20th century. The third strand considers the structural framework of genres through systemic functional linguistics. Within this strand, I present a review of the empirical research on teaching procedural and persuasive writing. In order to situate these three strands, I begin with the more global dimensions by describing the sociocultural perspectives on language, learning, and literacy development and critical literacies that serve as the theoretical framework for this study.

Sociocultural Perspectives on Language, Learning, and Literacy Development

A sociocultural perspective views language, learning, and literacy development as socially constructed experiences that are shaped by the broader cultural context (Erickson, 1986; Gee, 1996). Culture plays an integral role in shaping the interpretations and interactions that create shared meaning (Erickson, 1986; Vygotsky, 1978). Sociocultural perspectives take into account the “messiness” of multiple internal and external factors influencing how language and literacy are negotiated and acquired

(Brisk, Burgos, & Hamerla, 2004; Dyson, 2003; Perez, 1998). Vygotsky, best known for positing sociocultural theories of learning, was one of the first psychologists to posit how culture influences learning and becomes a part of a person's nature (Vygotsky, 1978). Refuting the assumed developmental process of the time, Vygotsky demonstrated that language and practical intelligence were jointly connected rather than separate entities. In addition, Vygotsky explored the relationship between speech, social interaction and learning. He concluded that in solving problems in order to extend learning, "speech becomes of such importance that, if not permitted to use it, young children cannot accomplish the given task" (Vygotsky, 1978, p. 26). The ability to use language becomes a critical tool in learning and therefore has strong implications for how ELLs are able to use their heritage language as well as the second language when writing in schools.

Vygotsky (1978) emphasizes the social nature of the learning process and its interconnectedness with development. He further asserts that learning involves two developmental levels. The first he describes as the "actual developmental level" and defines this as the learning and maturation that the child already possesses. The second developmental level, known as the zone of proximal development, is defined as the "level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). Vygotsky proposed that in order to accurately measure a child's mental development, one must take into account both the actual developmental level and the zone of proximal development of the child. This has direct implications for the role of the teacher/instructor and peer interactions on the development of genre writing processes.

Vygotsky (1978) particularly addresses written language development in young children through distinguishing between first and second order symbolism. First-order symbolism refers to children's demonstrations through symbolic play, gestures and later in drawings in which symbols and signs carry meaning. These complex symbols that children display carry a message and serve a particular function of communication which later become the objects from which children write. When children discover that they can draw speech they begin to develop second-order symbolism. Second-order symbolism delineates how written language, "consists of a system of signs that designate the sounds and words of spoken language, which, in turn, are signs for real entities and relations" (Vygotsky, 1978, p.106). Vygotsky asserts that children's understanding of written language develops through spoken language and thus spoken language and first-order symbolism should be a part of children's writing development. Thus, oral language development influences written language. Yet, many upper elementary writing curricula emphasize second-order symbolism with little planning or regard for how spoken language influences and impacts the students' writing development. In this study, the teacher's use of first and second order symbols assisted children's development and construction of procedural and expository genres.

Extending from Vygotsky's theory of sociocultural processing, which assumes that all cognitive development arises as a result of social interactions between individuals, other researchers have concluded that second language learners experience more success in developing linguistic knowledge when they interact with native speakers or more advanced second language speakers (Lightbown & Spada, 1999). This theory of

language acquisition posits that the “acquisition actually takes place in the interactions of learner and interlocutor” (Lightbown & Spada, 1999, p.44). The sociocultural perspective of language and learning informs the model of the development of writing genres for CLD students in a critical way. This perspective emphasizes the need for interaction in the process of making meaning of words. Several studies examine the importance of the classroom as a sociocultural context that influences language learning. Others address the learning environment shaped by teacher-student interaction. In both types of studies, Bruner’s (1996) constructivism tenant is held as fundamental. This tenant emphasizes the learner as active constructor of knowledge. As such, “the learner uses the cultural tools, the symbols, texts, and ways of thinking in an active process of meaning making and reality construction” (Pérez, 1998, p. 5). The following research shows that collaborative dialogue and cognitively appropriate materials used in the context of the writing can assist CLD learners to develop the multiple literacies (Gee, 1996) necessary for academic success.

The notion that dialogue mediates language learning is articulated in several studies (Vanderburg, 2006). Vanderburg (2006) cites researchers such as Hayes and Flower (1980), Bereiter (1980) and Rose (1981) that used the zone of proximal development and Vygotsky’s notion of first and second order symbolism with mainstream monolingual populations. Vanderburg (2006) also reviews Ann Dyson’s (2004) work with urban African American students. Dyson (2004) notes how children use their oral and written speech and mediate the influences of popular culture to help navigate cultural practices in order to make meaning and create text. Dyson’s study

(2004) shows how the text reflects the diverse experiences of the girls (the girls in the text are both African American). The girls' playful dialogue demonstrates how first-order and second-order symbolism impacts the girls' writing development. Similarly, Genishi, Stires and Yung-Chan (2001) document diverse CLD children's play with objects that take on symbolic meanings and become the link to writing and reading. The children, primarily of Chinese, Latino or African-American backgrounds, were provided with many opportunities to explore Vygotsky's (1978) notion of first-order symbolism. Through the symbolism developed in free-play exploration, CLD students were able to articulate their internal thoughts which later become the tools for written communication. Expanding on this work, Genishi and Dyson (2009) argue that current curricular standards and recommended strategies do not reflect knowledge of diverse students' language development or their trajectories. They state, "...the strategies include no direct acknowledgment of the many varieties and variations of language spoken by children" (p. 22). They advocate strategies that involve and value interaction and flexibility. With respect to bilingual and bicultural learners, Genishi and Dyson (2009) also recognize that language and literacy development takes time and recommend teachers allow students to follow their "own distinctive paths to the common outcomes of using language(s) in speech and print" (p. 55).

Like Vygotsky (1978), Bakhtin (1986) also links speech to written communication. Bakhtin further explains that it is not only speech that enters into written genres, but that the relationship is more complex and interrelated. Bakhtin writes,

In each epoch certain speech genres set the tone for the development of literary language. And these speech genres are not only secondary (literary, commentarial, and scientific), but also primary (certain types of oral dialogue-of the salon, of one's own circle, and other types as well, such as familiar, family-everyday, sociopolitical, philosophical, and so on) (p. 65).

Thus, culture is an important part of communication, both oral and written, and the interaction between culture, life and language are interconnected. The many utterances that are exchanged between speaker and listener become what Bakhtin defines as dialogue.

Bakhtin (1986) posits that there are relatively stable generic forms of utterances which he calls speech genres. He asserts that the speech genres are much freer than the written language forms because they depend on "the situation, social position, and personal interrelations of the participants in the communication" (p. 79). This indicates the flexibility of speech genres that allow for the mixing of genres due to a person's various experiences and the direct contact between interlocutors. However, Bakhtin also notes that in order to be successful at mixing genres, "genres must be fully mastered in order to be manipulated freely" (p. 80). Thus, while children bring their cultural and linguistic knowledge to writing in elementary classrooms, they must also recognize and learn the conventions of the relatively stable, formal genres in order to be able to use the genre "freely and creatively" (p. 80).

It is important to understand that speech genres then are shaped not only by the life and culture of a group, but also by its history and particular traditions. Thus, when

individuals develop speech plans, their decisions about what will be said, the utterances are in constant interaction and interrelation with those of others' utterances and as such can change on demand. Thus individuals borrow meanings and assimilate speech to communicate meaning. Bakhtin (1986) claims that "these words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework and re-accentuate" (p.89).

The speech genres can be found in written genres, or what Bakhtin refers to as literary genres. Bahktin notes, "The vast majority of literary genres are secondary, complex genres composed of various transformed primary genres" (p. 98). Written language is created from the various utterances and reworkings of others' utterances. Thus, written genres will include both the stable, required features as well as those of the natural language and culture of the individual. Written genres include organizational patterns that define the structure of the piece. In procedural writing, the required structural organization features include a statement of the goal or aim, the materials and the steps toward completing the procedure and in some cases evaluation of the procedure. In persuasive writing, the required structural organization features include a thesis statement, arguments, followed by evidence to support the arguments and a conclusion (Butt et al., 2000). It is these interrelationships between the more structural and known aspects of the procedural and expository genres and the dialogic exchanges between and among students and teacher that inform my study.

A variety of studies have used Bakhtin's (1986) notion of speech genres and the interrelations among culture and language to understand and theorize about language,

learning and literacy development. Among them is Hicks' (2002) study that looked at the language and literacy practices of two working-class children, Laurie and Jake, as they tried to negotiate their experiences of home with those of the school. In her book titled, *Reading Lives*, Hicks sets out to make sense of the division between family and school literacy practices in an effort to portray how it is that White working-class children experience cultural dissonance in middle-class classrooms. The portraits of these two young children call teachers, researchers, parents, and community leaders to create spaces in which students can explore their identities, regardless of race, class, gender and ethnicity while attaining institutional literacies. Through this work, Hicks seeks to "articulate a theory of literacy learning that has the particularity of social relations at its center" (p.1). Similarly, Dyson's (2003) study of a first grade classroom also illustrates how African-American children's written language was shaped by their relationships to each other and cultural materials as well as the official writing curriculum. Dyson's (2003) study indicated that children's writing development is more sociocultural in nature and that children's writing needs to be understood through the "socially organized and symbolically mediated actions, especially ways of talking," (p. 11) in which the children participated. This has not necessarily been the case, as schools maintain rigid constructs around what are acceptable genres and the features required of the genres. Thus, critical literacies serve as an overlying aspect of the sociocultural framework that explores society's influence over how school genres are determined and whether students should learn about this context so that they can question the required features while learning to produce them.

Critical Literacies

Critical literacies include challenging existing positions of power and established norms of literacy seen as skills in order to consider how history, social and cultural practices, and ideology construct the way literacy is viewed and practiced by a society. Defining critical literacies is problematic due to its view of literacy as a complex and multidimensional process (Gee, 1996). Therefore to define critical literacies would result in forcing one meaning which is against the grain of how it views literacy (Comber, 2003). Although there is no one definition of critical literacies, this perspective offers a way to look at power as a dynamic force that can be disrupted thereby giving students a way to examine how certain genres have come to be formed, and what they accomplish in their form. Critical literacies provide a way to question whether the accepted forms of genre meet their particular goals and needs. This type of perspective provides this study with a framework for examining the ways children create meaning through writing in specific genres, what counts as these genres, and how the context impacts the way that writing is being conceptualized and developed by elementary writers of culturally and linguistically diverse backgrounds.

Critical literacies, like sociocultural theories, emphasize the importance of the social and cultural contexts in which literacy occurs. This perspective recognizes the socio-political nature of schooling and stresses that solely teaching students the accepted forms of literacy is insufficient in today's society and that a critical component is necessary in developing the analytical tools necessary for informed citizenship (Comber, 2003). Siegel and Fernandez (2002) identify three common threads in critical approaches

to literacy. They assert that: 1) critical literacies are social and political practices rather than neutral, cognitive skills; 2) critical literacies look to explain literacy practices beyond the accepted forms and to question the historical formation using ideas found “outside of schooling” to see the power relations at work in constructing forms of literacy; and 3) critical literacies are a way to challenge and change the status-quo through careful examination and repositioning of the discourses and structures that control current practices (p. 73). Hasan (2005) describes taking a critical stance as “reflection literacy,” whereby teachers encourage students to deconstruct text in order to question the implicit messages found in the discourse (p. 213). She pushes teachers to have students articulate the assumptions of the implicit messages and question them.

Thus, writing a fictional story can be thought of as a common practice, that traditionally begins with “once upon a time” and ends in “happily ever after.” However engaging in this type of story-telling reproduces this as the typical and accepted form of fictional writing. Critical literacies moves beyond the practice of writing as encoding this message and examines the particular knowledge needed to orchestrate such a text, and the larger implications about whether fictional narratives perpetuate gender stereotypes, promote dependency, and so forth. Viewing literacy from a critical lens pushes concepts of literacy beyond cognitive, psychological models and examines ways literacy instruction serves to perpetuate “inequalities and injustices that persist in schools and society” (Siegel & Fernandez, 2002, p. 73).

Vasquez (2004) examined the use of critical literacies with her preschool students. Her work with her students involved multiple understandings of the purposes for which

decisions about literature and artifacts were made. In her writing curriculum, this involved examining the purpose and audience for writing and the ways that would effectively convey their message. Students sent surveys to other schools, petitions to other kindergarten classes, petitions to the administrator, posters, letters to parents, local builders and submitted a proposal to McDonald's. Throughout the yearlong units of study, Vasquez (2004) notes how the children not only learned literacy practices, but also the roles they could choose to take in response to reading their world. As this example with young preschool learners demonstrates, critical literacies offers a way to move beyond literacy as a neutral activity and allows students to engage in discussions about the purpose and audience for writing.

Vasquez (2010) elaborates on her earlier work and provides a model for implementing critical literacy tenets within teaching literacy. She argues that the tenets are part of a larger framework that supports examining power and its interrelation with literacy and language. The ten tenets of her model include: (1) adopting a critical perspective, (2) using multimodal practices in addition to students' cultural knowledge in designing curriculum, (3) teaching students about sociocultural theories and how knowledge is constructed, (4) teaching that texts are never neutral, and thus require (6) the interrogation others' positions as well as own, (7) teaching about subjectivity and role of discourse that mediates meaning, (8) to examine the relationship between language and power, (9) critical literacy can contribute to change, and (10) texts can provide opportunities for critique and transformation. Critical literacies, as a framework, acknowledge power structures and the influence of this on writing instruction.

Understanding the Discourses Surrounding Bilingual and Bicultural Learners:
Subtractive v. Additive Attitudes Towards Diverse Languages and Cultures

Research in language learning posits that there are at least two forms of bilingualism: additive and subtractive (Cummins & Swain, 1986; Lambert, 1977). Lambert (1977) suggests that when bilinguals experience language learning in which both languages receive the same “social value and respect,” (p. 18) language is learned more efficiently and is regarded as an “additive” approach. In contrast, when bilinguals are forced to assimilate and lose the heritage language in favor of the dominant language, a “subtractive” form of bilingualism (Lambert, 1977) occurs. Subtractive approaches to language learning can result in “less than native-like competence in both languages” (Cummins & Swain, 1986, p. 18).

Subtractive Views of Bilingual and Bicultural Learners

Lambert (1977) claims that there are deleterious effects of subtractive bilingualism on the identity of bilingual and bicultural individuals. Citing his previous research with Robert Gardner (1972) he found that French Americans in New England and Louisiana had four ways of coping: they embraced their French background at the expense of their American roots; or vice versa; others tried not to think of themselves as either French or American; and finally, a fourth subgroup were successful at being both because of the counteracting additive approach of the family. Lambert (1977) suggests that the first three coping strategies indicate the negative effects on identity of a subtractive form of bilingualism/biculturalism. However, the fourth group demonstrates how the family can be a powerful influence in the formation of identity. Lambert (1977)

concludes that the benefits of capitalizing on a nation's dual heritage leads to better adjusted and competent bilingual/bicultural learners. Unfortunately, he found that little is done in North America to help ethnolinguistic minorities maintain respect for their linguistic and cultural heritage. Until this happens students may not be able to or want to cope with "American society" (p. 26).

Cummins and Swain (1986) relate the identity formation with the acquisition of academic skills in the target language. Their synthesis of research concluded that students that maintained a relation to their primary language outperformed students that embraced an English-only home environment. Cummins and Swain argue that the research refutes claims that maximum exposure to the second language (English) is necessary and beneficial to developing proficiency in the second language. In fact they suggest that students' first language cognitive and academic skills are just as important as second language exposure for the development of second language proficiency. Perez (1998) confirms these claims arguing that, "Subtractive bilingualism is the social context found in many language minority communities within the United States, where ethno-minority languages are not only not valued but there is also a strong societal expectation and pressure for the native language to be abandoned in favor of English" (p. 12). Thus, students' cultural and linguistic histories are not given a place within the mainstream monolingual curriculum.

Valenzuela's (1999) study on subtractive schooling for Mexican and Mexican-American youth, in an urban Texas high school, documents the ways in which schooling subtracts resources and denies students the social capital necessary for success. She posits

that schools not only assimilate students into abandoning their language and culture, but also serve to reject the definition of education grounded in Mexican and other Hispanic/Latino cultures (Torres-Guzmán, 1998). Valenzuela defines *educación* as a cultural construct that identifies the cultural expectations about how one should live within society. The major aspects associated with *educación* are respect, responsibility, and the social applications to behavior expected in the culture. Valenzuela (1999) argues that it is necessary to challenge notions that position assimilation as neutral in order to develop curricula that embrace cultural and linguistic diversity and position these as assets rather than deficits.

Cummins' (1998a) work supports this claim adding that current trends in research, policy, and practice continue to operate within a social efficiency perspective which positions "language-as-problem," and seeks to assimilate students of diverse cultural and linguistic backgrounds towards the ideal American, one who speaks/writes in standard English and that adopts middle class ideals. In adopting this perspective, language policies that restrict the use of other heritage languages serve to alienate the very people they seek to unify (Nieto, 1998). The deficit perspective points to the need for a more comprehensive professional development approach that helps teachers challenge society's attitudes about second language acquisition, power structures, and "back-to-basics" curricula.

Additive Views toward Bilingual/Bicultural Learners

Additive approaches are more interconnected in nature and serve to deepen understanding about second language acquisition, issues of culture, and effective

instructional methods for working with diverse immigrant populations. Riley, Saad and Hermes (2005) suggest an integrated educational change approach that is “based on mutual respect” (p.183). This type of change reflects a social meliorist approach (Kliebard, 1995), in which knowledge is not only a source of change but also a matter of social justice. An approach that embraces that knowledge is constructed and as such invites the knowledges of all children into the narrative of schooling (Moll & Gonzalez, 1994). The immigrant child needs to be viewed as a critical thinker, capable of acting as an agent of change and social reformer. Valenzuela (1999) adds that an additive approach that is “openly recognized as dominant and exclusive” can counter balance the deleterious effects on identity that Lambert (1977) documented three decades ago.

Researchers resoundingly agree that one of the most important changes that needs to be made is to challenge cultural constructs of assimilation and to question power relations in the broader society in order to embrace a model that values students’ cultural and linguistic knowledge (Brisk, 2006; Cochran-Smith, 1991; Cummins, 1998; de Jong, 1996; Nieto, 1998, 2000). In addition, Gutiérrez, Baquedano-López, and Asato (2000) call for not only educators in particular, but society at large, to develop an understanding of the sociopolitical context so as to question the societal and political forces and discuss their impact on students. Parents and community members must also be involved if change is to occur. Parents need to be positioned as partners to build upon the cultural and linguistic knowledge of the family as well as to learn and understand the culture of schooling (Brisk, 2006; Cummins, 1998). When these considerations are accounted for,

successful additive approaches foster language and literacy achievement for diverse learners.

Hornberger's (2002) study of a successful Philadelphia teacher's practices with mostly Cambodian and Vietnamese students revealed that the teacher's additive approach created a classroom community where all students felt like members, had well established purposes and goals for learning, explored various literature and genres, and interacted in ways that valued each others' experiences. These factors contributed to the elementary students' successful development of language and literacy. Brisk, Dawson, Hartgering, MacDonald, and Zehr's (2002) work with bilingual students in mainstream settings also emphasizes an additive approach towards educating bilingual learners. Brisk et al. (2002) suggest that teachers can create this type of supportive environment by "teach[ing] bilingual students as bilinguals; us[ing] students' languages and cultures to facilitate acquisition of English; hav[ing] high expectations of all students;... and encourage[ing] positive attitudes towards bilingualism" (p. 113).

Additive approaches that embrace the heritage language and culture as well as mediate the official practices of school for elementary children are particularly relevant to this study. Studies such Gutiérrez, Baquedano-López, and Asato (2000), Hornberger (2002) and Brisk et al. (2002) that emphasize ways in which to create supportive environments for CLD students seem particularly useful in framing a study that seeks to understand how students of cultural and linguistic backgrounds differ in the development of two important school genres: procedure and persuasive writing. Studies that explore an

additive approach are necessary to understand the linguistic and cultural factors related to the writing genres required in schools.

20th Century Writing Instruction and Development in Urban Schools

The historical perspective on literacy development in the 20th century has been fraught with crisis (Ravitch, 2000). Views of how reading and writing should be taught have been publicly discussed and became reliant upon the collective experiences of the public (Kliebard, 1995; Ravitch, 2000). In the early 20th century, increasing immigration coupled with industrialization and urbanization challenged school reformers to establish curricula that would meet the new educational needs of society (Ravitch, 2000). Debates about how schools should be structured and the purposes of schooling were the topic of educational discussion for most of the early 20th century (Katz, 1987; Kliebard, 1995).

School reformers at that time responded to the debates by linking social reform with school reform. At the turn of the century the immigrant population was considered “different” because many did not come from English-speaking homes (Ravitch, 2000). Therefore school reformers decided that the goal was to create a practical curriculum that would not only prepare “poor, foreign-born, and nonwhite” students for the workforce (Ravitch, 2000, p. 55), but also eradicate any “vicious propensities” the child would receive from his parents (Katz, 1987, p. 44). Immigrants and urban poor were seen as “others” that needed to be normalized (Tyack, 1967). In this vein schools were seen as the panacea that would eliminate the ills that these groups brought on society and remove any cultural and linguistic influence from parents on children. Thus, the education of the immigrant and poor in urban schools was centered on a curriculum that emphasized

social efficiency for an industrial workforce and assimilation that would “secure uniformity of character” and create out of an “inferior mass” an “element of social strength and beauty” (Tyack, 1967, p. 151).

Social Efficiency Model of Curriculum and Writing

A social efficiency curriculum that dominated education in the early 20th century emphasized mechanized teaching and learning of the “three r’s” (Kliebard, 1995), reading, writing and arithmetic. The curriculum and methods placed emphasis on the psychological studies of B.F. Skinner, linking behaviorism to learning development (de Beaugrande, 1982). Therefore writing instruction emphasized a focus on form. This is evidenced in the controlled composition approach that dominated much of the 20th century. The controlled composition approach emphasizes lexical and syntactical forms but not meaning. This approach to writing is guided by grammar, style and organization. Moreover, the focus on the product as a way of learning language, based upon a behaviorist perspective, and does not consider the context, purpose, process or genre. In controlled composition writing is rigidly controlled through guided compositions where learners fill in gaps, complete sentences and other activities that focus on the accuracy of language and the avoidance of errors (Hyland, 2003; Krapels, 1990; Silva, 1990).

These early approaches to writing instruction saw children’s less than adult-like writing forms as a deficiency. The underlying assumption about children’s writing development assumed that children could not understand the purposes behind writing because they did not have the same needs for written communication as adults. As a result writing instruction in schools focused on form and mastering the conventions of

writing so that the student would “have already become ‘fluent’” by the time they were ready to write for authentic purposes (Gundlach, 1982). While this view prevailed for all children in urban public schools, it was especially true for those learning English as an additional language (Ravitch, 2000).

Departing somewhat from this view current-traditional rhetoric, a more functional approach to language emerged (Hyon, 1996). The current-traditional rhetoric perspective towards writing instruction with immigrant populations relates structures to meaning while reiterating text functions as a focus on form (Hyland, 2003; Matsuda, 2003; Silva, 1990). Instruction is relegated to modeled writing patterns and has been used to help second language writers prepare for academic writing in college. This orientation to writing, influenced by a structural model heavily focused on form, addresses the context and purpose of writing. The context and purpose were based on assignments in the writing classroom. For L2 writers, patterns for developing written skills at the rhetorical level rather than syntactic level were encouraged (Silva, 1990). Teaching from this approach involves that of creating outlines, into which one fits sentences and paragraphs in a prescribed fashion. This view of writing development is similar to that of the controlled composition approach in that it also assumes a behaviorist framework to students’ learning and writing development.

Cognitive Psychological Influences on Writing Development: A Process Approach

It was not until the 1970s that writing instruction and children’s writing development began to receive more attention from researchers. This interest stems in part as a reaction to the “writing crisis” made public by Newsweek in 1975, when they ran the

cover story, “Why Johnny Can’t Write” (Gundlach, 1982). Additionally, by the mid-1960s scholars interested in new developments in cognitive psychology criticized the current-traditional rhetoric approach. Britton (1970) developed a model for writing development based upon new information in cognitive psychology. Britton (1970) found two distinctions in the speech genres used in language. He proposed that there was talking for “pleasure” and talking to “get things done” (Britton, 1970, p. 99). From this he developed a framework for transactional, expressive and poetic language function that highlighted the development of writing abilities of children. The transactional function of language is the language used to get things done. The expressive function emphasizes the pleasure of communicating between a participant and spectator. The poetic function involves making something with language rather than doing something with it.

Britton claimed that children began language development with the expressive function, to delight in making utterances. As children entered school, language developed and incorporated the role of the participant and therefore was used to accomplish tasks and became more transactional. As children progressed through school and their experiences deepened they were able to develop poetic functions of language. Britton (1970) writes, “As a child becomes more familiar with diverse forms of the written language-forms adapted to different audiences and different purposes, he will draw more and more upon those forms in his own writing” (p. 166). Therefore, Britton suggested that children needed to experience the pleasure and satisfaction from storytelling. From this he believed children would begin to understand the structure of a story and the

expectations of story. The child would develop knowledge of the linguistic conventions, such as “once upon a time” and “happily ever after” (Britton, 1982, p. 167).

Finally, Britton proposed that the child needed to know how to determine how the written text sounds when read aloud. Then the child then would develop an inner voice “dictating to him the story he wants to produce” (Britton, 1982, p. 167). Britton, influenced by Vygotsky’s (1962) work on inner speech and the social nature of language development, also suggested that schools needed to acknowledge the language that the child already possessed. He asserted,

If in the early stages we can increase the range of a child’s choice, encourage acceptance of difference and adaptability to changing situations, and at the same time leave him in unimpaired command of the speech of his home, then I believe we shall have produced the best possible foundation (1970, p. 135).

Britton (1982) argues that this knowledge develops implicitly and that any explicit instruction would be a hindrance to the child, interfering with language development at the early stages. From this framework for writing development, and the cognitive investigations on mental processes, writing researchers interested in children’s development began empirical work on understanding children’s writing process.

Drawing on these theories and the more cognitive research on working memory and its influence on the composing process and using think aloud protocols to understand the mental functions occurring during writing, Flower and Hayes (1981) proposed a model that incorporated the cognitive processes associated with the writing process. This

model differed from previous form based models in that it emphasized that writing was a meaning making process. Scholars emerged who were interested in understanding children's writing process (Calkins, 1986; Graves, 1983).

Flower and Hayes' (1981) model proposes how an individual writer uses long-term memory, cognitive processes such as planning, writing, and revising to produce text in relation to a topic and audience. This model however does not account for cultural and linguistic diversity. Rather, it assumes that individual writers go through similar processes regardless of culture and language backgrounds. Additionally, Scardamalia, Bereiter and Goelman (1982) were also conducting cognitive research on writing. Their work focused on the metacomponents and the thinking processes related to writing. These researchers were also interested in working memory and how much young writers could produce in relation to all the processes stored in their working memory. They concluded that the linguistic demands on memory made from writing caused children to devise coping strategies in order to deal with the overload of the complex task. This process impeded children's ability to achieve higher-level goals of writing, namely adult-like forms (Scardamalia, Bereiter, & Goelman, 1982).

Writing process research inspired a movement that achieved dominant status by the 1980s (Matsuda, 2003), and remains a contender well into the early 21st century. However, the research on this approach's impact on bilingual/bicultural students developed later (Krapels, 1990). The critiques of then- current traditional rhetoric and its rigid attention to form and product led process approach scholars to explain current traditional rhetoric as a paradigm that overlooked the composing process (Matsuda, 2003;

Silva & Leki, 2004). As such, writing instruction appears to have embraced a paradigmatic view that positions the process approach as a liberating while claiming current traditional rhetoric as oppressive (Matsuda, 2003; Tobin, 1994). These claims further contribute to a lack of understanding about the complexities and multiple dimensions of language and writing (Mor-Sommerfeld, 2002). Some empirical research with elementary culturally and linguistically diverse learners has shown mixed results on the use of process approached to writing instruction. Other studies indicated that the process approach allowed students to develop the necessary writing skills needed to become successful writers (Blake, 2001; McCarthy & Garcia, 2005).

Nevertheless, the process approach has contributed much to the field of writing instruction. A closer examination of the writer's voice, the writer's control over the writing topic, as well as a scaffolded approach towards the elements of composing have changed the way many students looked at the task of writing. This speaks to the importance of the affective domain in writing, a domain that acknowledges the role of the writer in the process of composing (Johns, 1990). This model of writing instruction integrates the creative expression of the writer and encourages the development of student voice in writing. Thus, an emphasis on process generates freedom for the writer to branch away from the prescribed sentence, and paragraph pattern.

Instruction in this approach is focused on the process rather than the product. Exploration of the different aspects of the process— prewriting, drafting, revising, and editing towards the goal of a finished product— provide a way for the writer to exert control over written expression. However, while this approach includes language, this

knowledge is assumed and the focus is on language use rather than the aspects contributing to its form. The approach also assumes that the child writer develops the skills of writing individually, through the mentorship of the teacher. It assumes that the child has knowledge of the “relevant ways-of-speaking” of the discourse community (Nystrand, 1982). Thus, the writing process takes for granted that all writers not only understand the purpose and audience but the effective ways to communicate to that audience. For some researchers this was problematic, leading them to explore more social aspects that included a child’s cultural and linguistic contexts (Halliday & Hasan, 1989).

Social Semiotic Influences on Writing Development: A Genre Approach

The term semiotics is generally defined as the study of signs. However, Halliday and Hasan (1989) propose that semiotics be defined as the study of meaning. Further, Halliday (1989) explains that the use of the word “semiotic” suggests that it is a way of looking at a system of language as “one among a number of systems of meaning that, taken altogether, constitutes human culture” (p. 4). Social semiotics then considers the intersection between language and culture as part of the larger social structure under which communication occurs. The social component of this influence on writing development is critical in seeking to relate language as a primary and particular aspect of human experience and learning. From this influence, an examination of the contexts in which writing occurs and the audience for which written communication is intended becomes a central aspect of the writing process. In addition, the conventions that dictate the accepted ways of communication, namely genres, emerge as a way to examine writing development.

Harste, Woodward and Burke (1984) studied the function of cognitive processes among 3 – , 4 – , 5 – , and 6 – year olds in urban and suburban areas and examined race in terms of black and white children. Throughout their analysis of the children’s writing they discovered that written language learning is social and complex. They found that teachers focused on how conventional or adult-like the child-produced texts were and therefore missed out on the early writing efforts that included the child’s knowledge of the first and second-order symbolism relationships as well as the knowledge of the function of print in the particular context. Harste, Woodward and Burke also assert that to understand language it must be seen as an “orchestrated transaction between two language users which has as its intent to convey meaning in a given context of situation” (p. 28). This view broadens that of the cognitive psychological perspective in that it is not solely focused on the individual writer but on the interaction between the writer and the intended audience. It also identifies writing as more than an individual, personal, goal but rather one that emphasized the pragmatic function of writing as a social action.

Harste, Woodward and Burke (1984) depart from cognitive psychological processes in another important way. Their findings suggest that when children write they are engaged in the process of writing not a solely an apprenticeship or “pseudo form” of the real thing (p. 70). The conclusion of the study indicates that children’s literacy and writing is multimodal in that it involves the intersection and transaction between home and school practices and cultural signs and knowledge to create meaning.

Similarly, Rothery (1984) draws a distinction between her study of the development of genres and Britton’s (1982) work. She argues that Britton’s categories

and distinctions are imprecisely defined and do not pay attention to the context within which writing occurs. Rothery (1984) first categorized the writing of 500 students from primary to secondary school in two generic strands: narrative and expository. Her analysis of the writing samples collected lead her to deduce that in the narrative strand reports preceded full narratives, while reports preceded exposition. Rothery suggests that the development of children's writing can be examined from the perspective of children learning to write; or from children's learning the schematic structure of different genres; or from how they handle the distinct structures. She claims that expository writing is required in most curriculum areas of middle school and high school. However, the grades leading up to this stage focus almost exclusively on narrative, so the child's ability is not clear due to underdevelopment of the genre. She concludes that more advanced intellectual development, as Britton (1970) suggests, is not necessary for children to explore and write exposition and that it "seems sensible to work from child's vantage point of language use in helping students improve their texts in different genres" (p. 114).

Newkirk's (1987) study of 100 written texts by students in grades 1, 2, and 3 support Rothery's claims. He states that children attempt a variety of non-narrative forms, including a variety of text types such as lists, letters, signs, and alphabet books. Newkirk was interested in the hierarchical ordering of information in the non-narrative pieces. He categorized the pieces into eight main discourse structures based upon cohesion and unity. Newkirk's analysis led him to assert that children are capable of making advances in mature expository writing when given opportunities to write. He claims that the low estimate/expectation of children's expository writing ability is a result of "a 'deficit'

model which views children's writing as deficient adult writing, as writing which suffers from various cognitive overloads or breakdowns" (p. 142). He advocates for another lens for looking at children's development of genres that acknowledges their attempts and helps them make incremental moves toward success in the genres.

Students' Development of the Procedural Genre. Few empirical studies document the writing development of procedural genres (Donin, Bracewell, Frederiksen, & Dillinger, 1992; Hoffman, 1992; Kroll, 1986). These studies were all conducted with native English speakers. Kroll's (1986) study compared the procedural writing of students in grades 5, 7, 9, 11, and college on a task asking students to give directions to a game. He found that grade level had a strong effect on the informativeness of the directions, with a large increase from grades 7 to 9. In relation to orienting details, which he defined as stating the materials and purpose for the game, he found that at grade 5 only 4% of students listed the materials and none mentioned the objective or purpose of the game. This number increased with each grade level. Kroll summarized that at grades 5 and 7 students tended to focus on concrete aspects of the game in their directions, they tended to take an objective approach rather than a more formal and abstract approach. By this he meant that they used "you" instead of "one player" and states that at these grades students tended to give "their explanations a casual, almost conversational tone" in comparison to the older grades which had more development in structure and content (p. 209). Kroll concluded that the college students had the most full explanation of the game and included complex organizational structures, including numbered rules and additional

headings such as “rules and procedures” (p. 210). He recommends using games as a way to help students work on explanatory writing.

Similarly, Hoffman (1992) had high school students watch and field test the instructions provided on a video to an unfamiliar game. His goal was to have students write “rich, accurate, precise, objective descriptions” (p. 59). Hoffman also included lesson in language that included analyzing obfuscating language. He had students read letters written by school administrators and translated administrative memos into “unadorned, comprehensible English” (p. 60). He found that after the unit, his students were able to write clearer descriptions.

In a slightly different vein, Donin, Bracewell, Frederiksen, and Dillinger (1992) analyzed 8th grade students written procedures to see what students underlying semantic and content knowledge was in terms of writing instructions. They concluded that students were deficient in providing the reader with the necessary information to follow the task in two particular ways. One way was that students used insufficient content information with respect to the sub-procedures needed to use a word processing program. The other way was that the organization of students’ texts did not parallel hierarchical structure of the procedure described. They found that the eighth graders assumed they were writing to someone already familiar with the basics of the program. Donin et al. argue that “good writing” should “reflect both well developed processes for generating knowledge representation and effective strategies for selecting and organizing knowledge for a reader and expressing it by means of text structures” (p. 232). Thus, they delineate some

of the cognitive and structural features that make procedural writing complex and difficult.

Students' Development of the Persuasive Genre. In comparison to the procedural genre, there are more studies documenting the development of persuasive writing (Anderson, 2008; Crowhurst, 1990; Knudson, 1994; Midgette, Haria & MacArthur, 2008; Wollman-Bonilla, 2004). Crowhurst (1990) documents how young students often demonstrate poor performance on argumentative writing measured by standardized tests. Crowhurst found that young writers often lack the precise vocabulary adequate for persuasive writing. In addition, she posits that the poor performance could also be a result of the heavy cognitive demands that the genre places on the writer. Argument requires the ability to abstract and to generalize to make it more universal for a general audience. Thus, Crowhurst argues that students in the elementary grades would benefit from explicit instruction and more opportunities to practice with this genre. Similarly, Knudson (1991) examined the effect of instruction on persuasive writing of students in grades 4, 6, and 8. She found that older students were able to produce more complex text than younger writers. Additionally, she found that immediately after instruction girls wrote better pieces than boys, but that this effect leveled off two weeks after the treatment. Knudson notes that it was difficult to ascertain whether younger students did not produce more effective texts because they lacked the requisite logical thinking skills or whether it was due to insufficient instruction and exposure to the persuasive genre.

Wollman-Bonilla (2004) examined the persuasive writing of 3rd and 4th grade students. She found that instruction of persuasive writing led to more sophisticated persuasive writing. Instruction included three phases a pre-unit phase which was used to see what students' persuasive writing looked like before any instruction. The second phase involved analysis of mentor texts to examine the strategies used to convince a reader, and finally the third phase involved review of the mini-lessons and allowing for peer collaboration and feedback. Wollman-Bonilla concludes that peer conferences were an important influence on students' writing development. She found that the peer collaboration worked in conjunction with the instruction to raise the level of strategies and rhetorical moves incorporated by the students. Likewise, Harris, Graham and Mason (2006) also found that when peer support was added to instruction, students demonstrated enhanced performance on persuasive writing tasks.

Additionally, Downer Anderson's (2008) study supports the findings that young students can write more complex text when provided instruction. She also examined the writing of 3rd and 4th graders in both an urban and suburban setting and found that with instruction, children were able to draw on a variety of discourse strategies to produce "quantifiably and qualitatively" better persuasive pieces (p. 307). She concludes that instruction that "draws on the capital children acquire through social class positions has the potential to produce children who can write argument and choose appropriate strategies for the intended audience" (p. 309). Building on this, Midgette, Haria, and MacArthur (2008) found that 5th and 8th grade students who were assigned to revise with either the goal to revise for content or to revise to communicate effectively for an

intended audience wrote better essays than those that were assigned to a group that simply asked for revision. Their study also corroborates the findings of Crowhurst (1990) and Knudson (1994) that older students produce more sophisticated texts than younger students. In addition, Midgette, Haria and MacArthur found that girls wrote more persuasively than boys. Finally, they argue that it is important to teach the linguistic devices associated with the genre. They argue that strong verbs, adjectives, adverbs, lexical and stylistic devices should be included in instruction as they help to provide “clear representations in the reader’s mind” (p. 144).

These studies advocate a genre approach to instruction which highlights that the main purpose of writing is to achieve a particular purpose. A writer must be able to create an organizing message according to that purpose and refer to the ways of using language for purposes as genres (Hyland, 2003). This approach is drawn from the theory of systematic functional linguistics developed by Halliday and by Halliday & Hasan (as cited in Hyland, 2003). “This theory addressed the relationship between language and its social functions and sets out to show how language is a system from which users make choices to express meanings” (Hyland, 2003, p. 19). Teaching involves scaffolding development of genre; modeling and analyzing text structure, context and language, and the joint construction of text in that genre. Once students understand the process of constructing text in the genre, then they can independently construct text of that type. This approach scaffolds the process of writing with a particular emphasis on the context/purpose, the text structure appropriate to the genre, the sentence level structure to accomplish meaning while allowing the writer’s voice and control over language to

emerge. This approach relies on the ideas of a social semiotic system, generally seeking to position writing as a meaning-making process, involving a number of linguistic and grammatical choices to achieve a particular purpose for a particular audience (Halliday, 1985). In order to demonstrate this, I present the notion of genre in the systemic functional linguistic tradition.

Genre in the Systemic Functional Linguistic (SFL) Tradition

SFL tradition is most notably tied to genre theory in Australia, and is rooted in Halliday's (1985) scholarship on social semiotics, a set of grammatical and structural choices from which to select according to a particular context. Halliday's work in social semiotics has influenced all traditions of genre theory, but is known for shaping language theory and education in Australia. It is so notable that SFL is referred to as the "Sydney School" of genre tradition in North America (Hyland, 2002). SFL defines genre as the forms of language and the social settings that shape language. Halliday (1985) proposes that language is embedded in social activity and is organized the way it is due to the functions and uses people have for it. Thus, he hypothesized that grammar is a systematic resource for describing, understanding and making meaning, and is therefore functional.

While SFL explores structural grammar, the emphasis of the tradition is based upon meaning. Halliday, heavily influenced by Malinowski's work (1968, as cited in Kress, 1976) in anthropology, sought to explain language as a system that connects the content of speech/text and the context of the situation in which speech/text is produced. Halliday asserts that the structure of language serves three sociocultural roles/purposes: the ideational, interpersonal, and textual (Kress, 1976). Halliday (1985) argues that the

clause is the basic element of text, and that grammar serves as a set of interlocking pieces that together form the three different roles/purposes. These three roles/purposes will be described below.

SFL provides a framework that allows for categorization of linguistic and grammatical elements that are present in a variety of discourses. This is also known as the notion as the concept of register. Registers are defined as “a configuration of meanings that are typically associated with a particular situational configuration of field, tenor and mode” (Halliday & Hasan, 1989a, pp.38-39). In essence, registers are the integration of the considerations of purpose, topic, audience, and text type or form of communication that is used to effectively make meaning.

The ideational, also known as field, serves to transmit information, also referred to as “what is going on” in the text (Schleppegrell, 2004). Thus, the content is conveyed mainly through the relationship between participant (noun groups), processes (verb groups) and circumstances (constructed through adverbial and prepositional phrases). Schleppegrell (2004) claims that “knowledge of the social expectations of the [school] task as well as control of the range of vocabulary are needed to construe meanings precisely” (p. 51).

The interpersonal function, also referred to as tenor, establishes and connects members of a society, or the speaker/writer and listener/reader relationship. Schleppegrell (2004) also refers to this function as taking a stance. This stance communicates the relationship between the author/writer and the reader. The writer makes language choices in relation to the most effective way to communicate to the intended audience and is

typically done through the mood system and the use of modality. The mood system, made up of declarative statements, questions, or commands, allows the speaker/writer to decide how they want to position themselves. The modality system offers the speaker/writer the ability to hedge propositions or to express authority in clauses. In order to make these choices, the author/writer needs to consider the context and how to convey their stance. For example, in academic contexts found in schools, Schleppegrell (2004) explains a non-interacting and distanced relationship, also seen as an authoritative voice, is expected in order to be considered effective in schools.

The textual, also known as mode, functions to provide the relevant discourses that are appropriate to the context (Kress, 1976). Discourses include the sociohistorical associations among ways of using language (Gee, 1996). The textual or mode refers to the structure of the text, or how the text is “presented and organized” in relation to the purpose and audience of the written text (Schleppegrell, 2004, p. 63). Mode includes the logical connectors and conjunctions that help organize the content of the text. Mode is also represented by the thematic organization of clauses as required or established by type of text, whether the text is oral, written or multimodal (Butt et al., 2000).

Halliday (1985) claims that an analysis of clauses is necessary to make meaning of text, and that the clause offers insight into understanding how the semantic systems operate to demonstrate the purposes of language. These three main areas (field, tenor, and mode) and their extensions enable a deeper understanding of text types/genres and the role language plays in the particular discourse patterns in content area/academic writing (Schleppegrell, 2004; Smith, Cheville, & Hillocks Jr., 2006). These deeper

understandings help researchers, theorists and educators apply SFL to the teaching and learning of writing. Bernhardt (1986) states, “By presenting students with diverse samples of written language and asking them to write for a variety of audiences and purposes, teachers can lead students toward increasing sensitivity to variation within a genre” (p. 193), echoing the principles iterated in Vygotsky’s and Bakhtin’s work. CLD students would benefit from learning that language registers vary depending on the situation (Bernhardt, 1986).

The Application of Systemic Functional Linguistics to the Teaching and Learning of Writing for CLD Students

One of the central underpinnings of an SFL genre-based pedagogy is that understanding language and writing as “networks of interlocking options” (Halliday, 1985, p. xiv) cannot be accomplished solely through an immersion into writing. It cannot be left to implicit methods of learning how to write either. While criticizing the process approach for favoring upper and middle class literacy practices that are often times implicit, the pedagogy does not imply a back to basics approach that focuses on grammar in decontextualized contexts either (Cope & Kalantzis, 1993; Hyland, 2003). In order to counter the imbalances from misuse of process approaches in Australia (Hyland, 2002; Martin, 2000), SFL based pedagogy includes making the linguistic, lexical, grammatical, and the schematic structure of genres explicit to provide access to all learners (Cope & Kalantzis, 1993). As such, SFL pedagogy emphasizes the development of a language to talk about language with students. This would give students a deeper awareness of language features and offers students knowledge about when and how to use language so

that they can make informed choices in writing. Therefore I explore the empirical studies that include genre-based instruction in both Australian and United States contexts in order to ground this study in previous research.

The Australian context. In Australia, the systemic functional linguistic tradition has had direct impact on pedagogy for second language (L2) learners, aboriginal students in particular (Christie & Mission, 1998; Hyland, 2002; Martin et al., 1997). Studies reflecting genre-based pedagogies with Australian Aboriginal and other ELL students describe how the use of SFL has been successful (Christie, 1986, 1998; Gibbons, 2003; Martin & Rothery, 1986; Williams, 1998, 2000, 2004), which provide potential strategies for working with ELLs in the United States. These studies also acknowledge that ELLs need explicit knowledge about the cultural expectations of the second language classroom, arguing that SFL pedagogy is not only a matter of instruction but one of social justice. SFL theorists believe that, while acknowledging the culture of students, teachers must provide scaffolds to the culture of schooling in order for students to write in the genres expected of them.

In the early 1980s, researchers interested in applying Halliday's SFL tradition to learning in Australian schools began experimenting and exploring the ways in which schools taught writing (Christie, 1986; Martin & Rothery, 1986; Williams, 1998, 2000, 2004). Christie (1986) examined the genres required of schooling, namely narrative, scientific essay, and literary essay. She states that the functional analysis allows teacher practitioners and researchers to see the strengths instead of solely focusing on weaknesses. Her inquiry into three children's texts (ages 7, 10, and 13) led her to

discover that schooling “requires [students] to learn certain socially created and valued ways of meaning” (p.239). She concluded that teachers need to help students learn the linguistic features of the different genres required of schooling. Similarly, Martin and Rothery (1986) add that using SFL to draw attention to transitivity in genre can demonstrate to students the relationship between genre and the messages the genres convey. Through their analysis of text (created by four 2nd graders, and three 3rd graders) and their close work with teachers, they claim that process writing holds promise. However, they add that explicit knowledge about language would enhance conferences and make them more effective thus improving a child’s writing.

Williams (1998; 2004) shows that there is an interesting and relatively unexplored potential for children to develop abstract resources for thinking about language systematically through meaning-oriented grammatical study. Through the introduction of a playful procedural text, primary school children in a first grade classroom were able to discuss and identify transitivity. Provided with scaffolds, the students saw how procedural texts use certain processes, how the activity is expressed, and how the Theme, or designated topic, takes a different placement in procedural text, (usually after the process that tells of the action to be completed). As a result, the children’s knowledge of functional grammar, as compared to peers in a control group, was associated with greater reading fluency, and an ability to control conventions of spelling and punctuation more easily than their same age peers. Williams’ (2000) study of older elementary students, age 11, also indicated similar results. The results of these studies provide some supporting evidence for using SFL with elementary students to help them develop a

deeper awareness and understanding of how to use language in order to convey messages effectively in the required genres of schooling.

While the linguistic and grammatical analysis in these studies provides useful information about the ways in which language can be made more explicit, the explanation of how the data was collected, the duration of the each study and the context from which the study drew its samples remains vague for six of the seven studies reviewed. Therefore I intend to carefully document data collection and analysis procedures to enhance the validity and reliability of the study.

The United States context. Empirical research, both quantitative and qualitative, in the United States demonstrated that the combination of explicit and process approach instruction helped students to understand genres. Additionally, this research suggested that developmental knowledge is a critical factor in learning and should be included when designing curriculum and instruction (Donovan, 2001; Duke & Kays, 1998; Duke & Purcell-Gates, 2003; Fitzgerald & Teasley, 1986; Kamberelis, 1999; Pappas & Brown, 1987). However, in the general literature that included participants of varying linguistic and cultural backgrounds, researchers did not mention the degree of linguistic knowledge and control of the native language of those participants (Christie, 1986; Donovan & Smolkin, 2002; Kamberelis & Bovino, 1999; Schleppegrell, 1998). Thus, a consideration of this type of knowledge as well as the metacognitive and metalinguistic abilities available to the learner can influence how the learner uses the native language and English to identify the social constructions of text/genre.

Explicit genre instruction v. process writing. When researchers looked particularly at explicit genre and process approaches for CLD students, there were inconclusive results about whether explicit, systematic genre instruction was necessary. However, in general a majority of studies did indicate that some measure of explicit instruction was both necessary and helpful for successful writing (Caudery, 1998; Gomez Jr., Parker, Lara-Alecio, & Gomez, 1996; Huie & Yahya, 2003; Zecker, Pappas, & Cohen, 1998). One important finding was that writing pedagogy that integrated students' cultural knowledge and a context that created opportunities for multiple voices were very successful with CLD students.

Based on the successful implementation of SFL genre-based pedagogies in Australia with second language learners (Hyland, 2002; Martine & Rothery, 1986), researchers in the United States have begun to explore this work for the teaching and analysis of CLD students' writing (Gebhard, Harman & Seger, 2007; Schleppegrell, 2004; Schleppegrell & Go, 2007). These researchers acknowledge that CLD students need explicit knowledge about the cultural expectations of the dominant writing forms found in mainstream classrooms. Schleppegrell (2004) notes, "Schools need to be able to raise students' consciousness about the power of different linguistic choices in construing different kinds of meanings and realizing different social contexts" (p. 3). Using the tools of systemic functional linguistics, Gebhard, Harman and Seger (2007) demonstrate how a group of diverse fifth graders engaged in an authentic persuasive writing. The authors note how one CLD student in particular was able to hybridize her language practices to include the language features as well as her own voice to present herself as a capable

rather than struggling student. Similarly, Schleppegrell and Go (2007) describe how one teacher of CLD students learned to use SFL as a tool for writing analysis. The study describes how the teacher was able to use SFL to design instruction that would meet the needs of her CLD students. The article discusses how teachers can use SFL to plan instruction in ways that expand students' repertoire of writing without sacrificing their cultural and linguistic experiences. Additionally, Fang and Wang (2011) assert that SFL offers more insight than traditional writing rubrics for analyzing student writing. They argue that traditional rubrics, such as the six-traits writing rubric, ignores the "register-specific requirements" and privileges personal involvement with the topic even when such involvement is not appropriate (p. 4). They found that using SFL as an analytical tool to assess writing provides more in-depth feedback on the structure and language features of school sanctioned genres.

As a result of the limited research available, more studies that explore the role of explicit genre based instruction and how it impacts the learner are needed to build a comprehensive knowledge base of how genre knowledge is developed and the role that a student's language and culture plays in writing development. Qualitative studies that provide details about the context surrounding genre instruction and document student learning would provide useful insights for teachers in designing and implementing curricula that focus on both a variety of genres, especially expository texts that are typically neglected (Christie, 1986; Langer, 1985; Donovan, 2001).

CHAPTER THREE: RESEARCH DESIGN

The purpose of this qualitative study is to describe the practices of a small group of CLD students in a public elementary mainstream English-speaking classroom.

Through multiple in-depth case studies (Merriam, 1998), I examined how the students developed writing, specifically that of procedural and expository genres, focusing on the localized meanings of their decisions when writing within a contextual genre based approach. While looking at the context of student writing, I included the dilemmas experienced by the students when applying their knowledge of culture, language and other genres to these specific genres. I aimed to avoid romanticizing CLD children's development through "staged performances" (Dyson, 2003; Newkirk, 1989). Dyson's (2003) research documents children's use of their cultural resources which are unique to their individual lived experiences. In addition, Newkirk (1989) argues against universal schemes of writing development, instead he notes that researchers must acknowledge both the individualistic distinctive abilities of children and yet act upon the understandings that are universal and transcend the unique. All children are unique and bring their own unique identities as learners, therefore, I did not want to generalize and create an image that all CLD children develop writing in the same way. The following questions guided this research:

1. What is the context within which CLD children develop procedure and persuasive writing?

2. What are the processes by which CLD students develop the specific characteristics of procedural and persuasive writing in relation to their instruction in these genres?
3. What, if any, are the similarities and differences in the written products among students of CLD backgrounds when a contextual genre approach to instruction is implemented?

In this chapter, I describe the methodology proposed to answer the questions above. First, I provide an overview of the multiple case study research design, followed by the process for selecting participants. I describe the classroom context during the writer's workshop and the participants in detail here so as to focus on the data gathered and analysis in the results chapters. Then, I discuss the data collection, data analysis procedures, issues of validity and reliability, and a discussion of the study's limitations.

Overview of Multiple Case Study Research

Seeking “to capture multiple realities that are not easily quantifiable” (Hancock & Algozzine, 2006, p. 72), I used multiple case studies to investigate the phenomenon of writing development for diverse learners within a context/text based genre approach. Multiple case studies are richly descriptive and grounded in a variety of information sources, such as observations, interviews, anecdotes, and physical evidence (such as writing samples) (Merriam, 1998; Yin, 2003). Case study allows others to benefit from the writing development of the CLD children described in this study through the “thick description” (Geertz, 1973) that creates an “understanding of the complex

interrelationships” (Stake, 1995, p. 37) and can create insights that directly link to action (Bassey, 1999). Thus rather than making generalizations to populations, case study values the distinct voices of the students and their knowledge of writing and is designed to add to existing understandings of how CLD students develop writing (Stake, 1995) which can help inform the teaching of writing for diverse student populations.

Research Design

This study documented how children develop procedural and persuasive writing within a context/text based genre approach to writing instruction. I employed a variety of interpretive analytical practices that intend to capture the particularized meanings “highly pertinent to [the] phenomenon of study” (Yin, 2003, p. 13). This research described the various ways cultural and linguistic features of diverse students interact and help writing develop, disrupting deficit notions that position children with different heritage languages within a “language-as-problem” (Cummins, 1998) framework. In her study of African-American first graders’ use of cultural resources, Dyson (2003) writes:

Multimodal production events, in which children blend or juxtapose symbol systems, authorial stances (first, second, or third person), and official and unofficial genres or practices are probably signs that children are actively engaging with written language. These engagements may make salient the symbolic, social, and ideological features of practices, and thus they have the potential for yielding the sort of analytic talk about text constructions often celebrated by literacy development researchers (p. 180).

Similarly, the purpose of this inquiry is to examine whether differences exist among CLD children's written practices of procedural and persuasive genres to contribute to emerging theories of writing development for elementary CLD students. This multiple case study of diverse CLD students investigated the knowledge base with respect to procedural and persuasive genres. The contextual nature of the proposed study is essential in learning how a contextual genre based approach might influence students' development of the procedure and persuasive genres. As noted above, the strength of multiple case study research "lies in the attention to the subtlety and complexity of the case in its own right" (Bassey, 1999, p. 23).

Purposive sampling, a technique that seeks, "information-rich cases from which one can learn a great deal" (Patton, 1990, p. 169), is one of the hallmark differences among quantitative and qualitative work. Maximum variety sampling, one strategy of purposive sampling, adds strength to small samples in that the findings typically show "(1) high-quality, detailed descriptions of each case, which are useful for documenting uniqueness, and (2) important shared patterns that cut across cases and derive their significance from having emerged out of heterogeneity" (Patton, 1990, p. 172).

Research Setting

The setting for this particular study was unique in that it sought to understand diverse CLD students' development within a context/text based genre approach. The context/text based genre approach was piloted in the 2006-2007 academic school year with eleven elementary (K-5th grade) urban public school teachers (Brisk &

Zisselsberger, 2011). This approach to writing, based upon the theoretical principles of systemic functional linguistics, emphasized:

- A context of culture that acknowledges students' culture while discussing American academic cultural traditions,
- A context of situation that situates the purpose of writing assignments among the broader context of the setting and assists students in identifying the particular audience for whom written communication is intended,
- Language features that are examined within the particular field, tenor, and mode of specific genres to help students organize text in rhetorically effective ways to communicate meaning (Halliday & Hasan, 1989a).

Thus, in the pilot study the fundamental goal was to help CLD students to understand how texts work and the social purposes of language through explicit instruction (Christie & Mission, 1998). Another aim was to work with teachers to develop ways in which they examined language through writing. The professional development of the pilot study focused on examining the writing with a lens toward understanding language to inform instruction and consequently help students develop as writers. The findings of the pilot study indicated that context/text based approach impacted teachers in that they all felt that writing needed to be explicitly taught and that they had a better awareness of what needed to be taught (Brisk & Zisselsberger, 2011). The pilot study also provided a basis for improved conferences with students about certain aspects and features of writing. Teachers in the pilot study viewed students as

capable in that they could pinpoint students' strengths and their development with structural features of genre development. Teachers felt that student writing improved as a result of specific tasks that required children to apply certain genres to real situations. Finally, teachers believed that students made stronger connections between reading and writing in the content areas (Brisk & Zisselsberger, 2011).

Teachers in the pilot study were at different levels of development in implementing the contextual genre based approach (Brisk & Zisselsberger, 2011). One of the teachers that moved through various genres and emphasized both procedural and expository genres, Ms. B, was recommended for the dissertation study by one of the principal investigators of the pilot study. This fifth grade teacher's classroom was recommended in order to see a variety of children's productions of procedural and persuasive genres, often referred to as non-fiction and which are underrepresented in the literature (Donovan & Smolkin, 2006). This aspect is a crucial component of the purposive sampling of this case study, and Ms. B was selected because her knowledge and opinions revealed important insights into the research questions in the natural context of the classroom (Hancock & Algozzine, 2006). I contacted the recommended teacher, explained that she was nominated for her contextual/text based genre approach to procedural and expository genre instruction. She agreed to participate in the study. After verifying that at least 25 percent of the students were culturally and linguistically diverse learners, I requested permission to observe (using fieldnotes and video) and interview the teacher as part of the study (Appendix A). Ms. B learned about SFL during the pilot study

and she collected tools, such as the graphic organizers, but actual implementation of the approach was constructed by the teacher from the knowledge gained.

Ms. B's fifth grade classroom. Ms. B's fifth grade classroom was located on the third floor of a small public elementary school building that serves a little over 200 students. During the 2007-2008 school year, Ms. B started out with sixteen students in her classroom, however there were some changes, one student moved to another school, while two other students transferred into her classroom, one in October, the other in January. Because of the different local university partnerships and programs, there were many enrichment and special classes added to the school's curriculum. Therefore, Ms. B had difficulty in securing an uninterrupted literacy block.

The literacy block .Thus, reading and writing were separated rather than having them together as Ms. B had done in previous years, with the exception of Mondays, the only day that she could have this uninterrupted literacy time. The rest of the week, reading occurred in the mornings while writer's workshop was held at the end of the day. On Wednesdays, a special music class with instruments was held in the adjacent computer lab. Ms. B found it difficult to teach explicit, direct lessons during that time. Therefore, on Wednesday afternoons, students were allowed to independently work on their writing projects and any other outstanding work that needed to be completed.

Ms. S, the student teacher from a local university, was also a prominent part of the classroom community during the first semester. Students often asked her for advice on writing, or help in deciphering meaning of complex sentences during reading. Later Ms. Z, another student teacher, became an integral part of the classroom in the second

semester. Ms. B felt it was important for the student teachers to see themselves as part of the classroom. Thus, the student teachers were also important influences during the literacy block. In addition, the speech therapist using a push-in model visited once or twice a week during writer's workshop, where she came and assisted particular students within the context of the classroom. Thus the students were used to having many adults in the room and saw all adults as coaches and guides from whom they could seek assistance, or a sympathetic ear.

Physical environment. Ms. B's classroom was rectangular in shape. The room contained four large windows along the north side wall that were opened during the warm days in the beginning and end of the year. Through the open windows, you could hear the street noise and traffic. In front of these windows was a table that had a science display and housed students' science experiments. Next to this table were three filing cabinets, and one supply cabinet with crates for students to put their homework or other materials that needed to be collected by the teacher.

Upon walking in through the doorway, there were two computers and a long table with writing materials: a three-tiered desk organizer with different colored paper for writing, one color was for first drafts, a second color for revisions, and a third for final copies; a coffee can containing pencils; and another box containing crayons and markers. In addition, there was a milk carton crate with folders labeled with children's names. The folders contained the student's writing pieces and projects. Directly next to the table there was a small refrigerator where students could store their water bottles and get them throughout the day.

In the center of the room were the students' desks. The desks were arranged in groups of four. Each group of desks made its own small table of four. Students had assigned seats to that they could store their books and materials; however students could sit in different seats depending on the activity.

On the south side of the room adjacent to the door, there was a large classroom library with baskets of books. The books expanded across the entire wall and even on a shelf toward the west wall. The classroom library contained both leveled books and books divided by genre. The white board was located on the wall above the library. And there was a large rectangular 8x10 carpet in front of the library, where students often went to read during independent reading time. Near the doorway entrance, there was a large chair where Ms. B or the student teacher would sit when doing whole class reading lessons on the rug. Students would occupy this chair when reading aloud their writing pieces during the share time of writer's workshop. At the end of the library there was a door that led to the computer room. This door was seldomly used. A few feet in front of this second door was the easel which was used often during reading and writing lessons.

On the west wall were three closets, two of which were teacher supply closets, while the other larger closet in the center was for the children's backpacks and coats. The closet doors were covered with student work, instructional charts, and announcements. In front of a section of the closet was the teacher's kidney shaped table, which was used to confer with students during writing. Finally, against the back wall was the teacher's desk which was used to store materials and resources for lessons, but was rarely used by the teacher to sit at.

Environmental print was everywhere; it was hard to find a space that was not being used. Charts, posters, word walls, math facts, and student work covered the walls of the classroom. While some charts were instructional, some were directional, like the writer's workshop status board, where students could move a magnet to indicate the aspect of the writing process that they were working on. On the back window, the word wall was up so that students could clearly see the words from all vantage points in the room. A timeline of presidents was placed above the whiteboard above the students' eye level. Student work was prominently displayed near the doorway so that it was the first thing that you saw when walking in the room. Student work reflected current projects in all aspects of the curriculum. For example, for a few weeks it displayed work in writing or social studies. But the environmental print was not solely relegated to the classroom, outside the classroom the halls contained two bulletin boards also displaying students' work. These were often adorned with science explorations, as the school had been recently designated science as a focus of the curriculum.

Participants

The classroom teacher. Ms. B was the fifth grade teacher during the year of the study. However, she was a former fifth grade bilingual teacher at the school for over twenty years. When Massachusetts voters passed Question 2 in 2002, the ballot initiative ending options for bilingual education, the school eliminated its bilingual program and opted to retain the bilingual teachers in mainstream monolingual English-speaking classrooms. These teachers brought a high level of experience regarding language instruction to the teaching of English language arts in mainstream English-speaking

classrooms. Ms. B is knowledgeable in second language acquisition theories, scaffolding content area instruction, and providing sheltering techniques for second language learning and literacy development.

Additionally, Ms. B was recently the focus of a district study on accountable talk in classrooms. Accountable talk is classroom talk that is accountable to the learning (Wolf, Crosson, & Resnick, 2006). Typically this type of talk centers around a read-aloud or literacy event whereby students engage in conversations related to the literature, providing evidence for their statements and examples that support their opinions (Reed, 2006). Her classroom was chosen as the site for research on this phenomenon by her district. Thus, her expertise in facilitating oral language and academic oral language influences her practice and in the way she allows for students to rehearse and use oral language to think about the topics for students' writing and made for an appropriate teacher to study to understand how the context influenced the students' writing.

She was also involved in other research projects that documented her teaching and students' use of techniques and strategies. Therefore, this classroom teacher was experienced in having research conducted in her classroom, as well as in teacher research that examines her teaching practices and students' development. She was an ideal candidate for examining culturally and linguistically diverse learners' writing development of the procedural and expository genres. In particular, she received training on the context/text based approach to writing by the collaborating university professor and was knowledgeable about procedure and persuasive (exposition) genre. She was aware of the structural and language features associated with each genre and has

experimented with ways to help students develop their writing to effectively use these specific genres.

The focal students — selection process. For the purpose of this study, a two-part process was used for selecting five culturally and linguistically diverse fifth graders (ages 9-11) for what they “reveal about a phenomenon, knowledge we would not otherwise have access to” (Merriam, 1998, p. 33). Fifth-grade was selected because the Massachusetts curriculum frameworks indicate that this is the grade when students are expected to perform in procedure and persuasive genres. The five CLD students were selected from a variety of culturally and linguistically diverse heritage languages and levels of language proficiency in an elementary classroom in Massachusetts. These five students were selected in an effort to focus on depth versus breadth to capture the “uniqueness” (Merriam, 1998, p. 33) that they revealed about their cultural and linguistic practices and the learning of procedural and expository school genres. Student participants were selected based on the varying cultural and linguistic (including dialectal) backgrounds of the classroom, CLD students of varying proficiency levels in English, and/or an equal amount of CLD students of differing genders. The greater variation among students is also noted by Merriam (1998) to provide a “more compelling...interpretation” (p. 40).

Phase I of the selection process. Using the purposive sampling processes (Patton, 1990), I invited the teacher to recommend diverse learners that would shed light on the nuances of students’ home culture and language on learning to write academic English genres (Sandelowski, 1995). These students would provide information-rich cases and

serve as “good examples for study” (Patton, 1990, p. 182). Ideally for maximum variety sampling, the goal is to have one representative of each of the distinct culturally and linguistically diverse backgrounds that makeup the classroom. I discussed with Ms. B the following inclusion criteria in order to guide her recommendations of culturally and linguistically diverse learners for the present study:

1. The student is a bilingual learner/dialect speaker and is at differing levels of English language proficiency, but who speaks another language/dialect fluently at home with parents, family members or guardians (with the understanding that this is a flexible definition of proficiency and represents diverse backgrounds).
2. Students are actively willing to participate in the study.
3. Students are present during writing instruction and are not involved in pullout for academic or counseling purposes.

Phase II of the selection process. After receiving the names of the students the teacher nominated, I attended the Open House, where I was able to meet and explain the study in person for three of the five participants and distribute and collect the parent consent forms. Afterwards, the teacher and I contacted the parents/guardians of the remaining nominated students via a note and the consent forms. I informed parents that the study sought to examine how students with additional heritage languages explore and develop the conventional forms of writing in English. I requested parent permission for the students to participate in the study (Appendix B). The consent forms were in English.

However, I was able to translate on site for the Spanish speaking parents at the Open House. Additionally, there was a Cantonese translator available at Open House for parents that needed assistance. One Cantonese parent that was in attendance declined to participate. She stated that she was not comfortable with her son participating in a research study. Student assent forms were collected to make sure that students were willing and understood the purpose of the study (Appendix C).

The sample involved two boys and girls in the study from similar heritage languages and one dialectal speaker. The sample included one Dominican female student, one Dominican male student, one Cantonese female student, one Cantonese male student, and one African American male Vernacular English speaker. Once all consent forms (Appendices A, B & C) were collected, Ms. B and participating students were allowed to select pseudonyms to ensure confidentiality. One student was hesitant to select her own pseudonym, so I suggested a pseudonym which was discussed and deemed acceptable by the student. What follows is a short description of each of the students based on classroom observations, interviews, and the students' writing.

Gabby: Ms. Bossy. Gabby, a Dominican female, identified herself as bossy and knew that her peers also perceived her that way due to her strong personality. She even wrote a procedure for keeping her New Year's resolution of being less bossy (writing piece, January 3, 2008). She also used the word bossy when she wrote herself notes on revising one of her procedural pieces, "Try not to be like a bossy person in [procedure]" (writing sample, November 1, 2007). Gabby also claimed that personal narrative was her favorite genre to write, because she "likes to write about her life" (Interview, October 20,

2007). She identified as a bilingual Spanish and English speaker. Gabby, the oldest of two, lives with her mother and maternal grandmother.

She is very close to her mother and described how her family is very important to her. She states if she could write about anything she would, “write about [her] brother” (Interview, January 17, 2008). She also described helping her mother at home with chores. She states, “like sometimes in the morning she [mom] has to go to work and she leaves me with my grandmother, and sometimes she leaves me a little note saying that, ‘when you wake up, clean the bathroom’ or something. And so she writes them in Spanish and I read it ‘cuz I learned how to read in Spanish when I was like around six or seven, around there.” She also stated that sometimes she was late or missed school because she was helping with chores at home. (Interview, May 23, 2008). While her family depended on her to help out in the house, they were also very supportive of schooling. Gabby states, “Well, my parents like me going to school because in, when they were growing up they didn’t have the same education that we have now.” (Interview, May 23, 2008). Gabby was eager to participate in the study. She felt that if the study might be able to help other students like her, that it would be a worthwhile endeavor.

Omar: Mr. Suave. Omar, a tall ten year old, was always calm and collected. Well liked by many of his peers, he was elected student council president by his class. He identified himself as Dominican and American and he occasionally would intersperse Spanish words when speaking to peers. During the performance of the *True Story of the Three Little Pigs*, he played the wolf and identified the pigs as “los tres policias” (The

three police). While he spoke Spanish at home with his parents and on the playground with some peers, he did not write in Spanish. Omar was in a bilingual kindergarten, but after the passage of Question 2 in Massachusetts (2002), he was placed in a sheltered immersion class, followed by a mainstream English classroom. Like Gabby, he enjoyed writing personal narratives about himself and the events in his life. When asked why he writes, he stated, “I write ‘cuz it’s fun,” and “it could show another side that you never showed before” (Interview, December 4, 2007). He saw writing as a way to express his “true” self (Interview, June 3, 2008). Omar shared that school was also very important to his family, while his parents did not get to finish college, they wanted Omar to experience a full education, including college, and to “achieve better things in life” (Interview, June 3, 2008). Omar was also eager to participate. He felt proud to have been selected for the study and was very eager to share his thoughts and ideas about the writing process.

Sally: Ms. Quiet & Strong-Willed. Sally, a Chinese female, identified herself as a Cantonese speaker. She was born in China and moved to the United States when she was three or four years old. She said that she remembered living in a larger house in China with her extended family, which included her grandparents and one great-grandparent. In the United States she lives with her nuclear family and states that she would prefer to live “with a lot of family” (Interview, May 27, 2008). She speaks Cantonese at home with her parents, but uses English with her younger brother, who is in the fourth grade.

In class, she is quiet and perceived by her peers as shy, however she is more strong-willed than her peers give her credit for. She often states her opinion about things

to peers at her table and tells them frankly what she thinks about topics and school in general. During the persuasive unit, she argued with her peers about why she felt the wolf in “*The True Story of the Three Little Pigs*” was innocent (Observation, January 16, 2008). One of the reasons she is perceived as shy is that she rarely participates in class discussions. While the class is quite verbal and the teacher elicits a lot of participation from students, Sally is reticent and does not participate unless explicitly called upon, and even then often answers in short phrases. While she states that her mother feels school is important for learning, Sally states that she is not fond of school, claiming that she would like it if school started “at 12:00p.m. and [ended] at 12:01p.m., and for that one minute, we just play and talk.” (Interview, May 27, 2008). Sally asked questions before deciding whether she wanted to participate. She asked, “What are you doing this for?” and “Why do you want to see my writing?” She also wanted to know whether anything she said would be shared with her teacher or parents. I replied that I would not share her interview comments with her teacher or parents unless she requested that I do so, but that I would be writing about her responses with a pseudonym. She liked the idea of having a pseudonym and was more willing to participate once she knew that her name would be changed.

Jack: Mr. Computer Game Hobbyist. Jack was an eleven year old computer game aficionado. A Chinese-American, he is classified by the school as an English language learner, although he never used Cantonese in the classroom, nor did he write in Cantonese. Jack identified as speaking mostly English in school and at home with his younger sister, but says he speaks Cantonese exclusively at home with both his parents.

He states that sometimes he does not like school because of some students. He states that students sometimes say “mean, racist things” (Interview, May 21, 2008). He did not elaborate, only to state that “he just ignores it.” Jack also stated that he attended Chinese summer school in the past to learn to read and write in Cantonese, but apart from the swimming portion, he “positively [hated] it” (Interview, May 21, 2008). Again he cited other children saying mean things as the reason for hating it and that he no longer attends Chinese summer school.

He considered writing difficult and often would ask to use the restroom during writer’s workshop. Jack also found many things to play with during the writing time. His favorite activities included creating characters and toy weapons from paper clips, pencil lead, erasers, rubber bands and the like. Even though he did not favor writing, he still volunteered to participate in class discussions and often had poignant observations to offer. He could often be heard giving updates on his status on Runescape, a multiplayer online game. Runescape has multiple settings, but the premise is that the player enters into a world plagued by war and chooses a weapon and character to fight enemies and get through a series of challenges. Runescape does not require any installation to play and is freeware, therefore many boys in the class also played and met online to play together. While he is often heard talking to friends about the game, Jack does not like talking about the games with adults. When asked about gaming, he responds, “I don’t want to tell.” He adds, “but the game I play is not really so graphic, it doesn’t really have anything violent.” (Interview, December 7, 2007). Jack’s hesitancy to talk about violent characteristics of the games is indicative of his internalization of the notion that talk

about violence or violent talk is not acceptable in official school contexts. When asked about writing, the kinds of writing he liked to do and the purpose of writing, Jack indicated that he associated writing with “expressing” himself (Interview, October 19, 2007). Jack was somewhat puzzled and also asked a few questions before agreeing to participate. He wanted to know if the study would impact his grades, and if so how. He also wanted to know if he would have to do extra writing as a result of the study, in which case he would have declined to participate. He also stated that his parents had told him that they thought it was a good idea. When I explained about being pulled aside for interviews and that he would miss some free reading time or a few extra minutes in the classroom at non-instructional times, he was happy to participate.

Timothy: Mr. Drama. Timothy, an African American male, identified himself as speaking two languages: Alabama and Boston. He states, “I speak different, ‘cuz I’m from here and my mom and dad are from Alabama and I can speak Alabama and up here like Boston” (Interview, December 5, 2007). Timothy would use African American Language in school with peers and sometimes in class. When the class read a book about the south titled, “Mississippi Bridge,” Timothy acted as a speech coach instructing other students how to pronounce things using his “Alabama” language. Timothy enjoyed acting out parts of books, which Ms. B did often in class. While he shared that schooling was an important value that his parents were trying to instill because they want him to go to college, Timothy has a different perception of school, “school’s not my thing, but I have to pay attention so I can get smarter, that’s why I come” (Interview, June 4, 2008). Timothy shared that he often gets in trouble, even though he feels he is not at fault. He

stated that other students get him mad and he “[throws] stuff” (Interview, June 4, 2008). Often when I arrived for Writer’s Workshop held after lunch recess, Timothy was in the hallway “cooling off” or had his head down at his desk.

Timothy stated that he enjoyed writing personal narratives that were about himself (Interview, October 18, 2007). He shared that he also liked to draw illustrations about himself where he would add details in the picture. He associated writing with wanting to “express yourself” (Interview, December 5, 2007). During writing, he often liked to write drafts that included African American Language and would then change the language back to Standard English in the second draft. Timothy occasionally asked to write in “his” language for first drafts, for which he was allowed so long as he was getting his ideas down on paper. He also discussed writing appropriately. When asked to elaborate, he stated “Like if you write about something like killing somebody, like that that’s inappropriate.” When I asked Timothy how he made the distinction between appropriate and inappropriate, he discussed censoring his writing, “It depends on the words that you write. The language, yeah, the words that you choose,” so that it would conform to school policies (Interview, December 5, 2007). Like Jack, Timothy had internalized violence as a topic banned in school. Timothy was eager to participate. He wanted to talk about what he knew and thought about writing.

Data Collection

The primary methods used for data collection were classroom observations (using both fieldnotes and video), students’ writing samples, interviews, and documents (i.e.

graphic organizers, worksheets and/or other prepared materials used during writing instruction). The classroom observations were used to establish the context of instruction in service of understanding children's development of the two focal genres (See Table 3.1). The observations included both teacher teaching and the students' writing to document the context. Students in the study were clustered together into two groups to help facilitate the observations. Observations and the collected writing samples served as the main sources of data collection, however, the use of other data collection methods provided a way to triangulate the data so "a better assessment of the validity and generality of the explanations" can be developed (Maxwell, 1996, pp. 75-76). As Hancock and Algozzine (2006) note, "case study research is ...grounded in deep and varied sources of information," and these sources "bring to life the complexity of the many variables inherent in the phenomenon being studied" (p. 16). Table 3.1 outlines how the data collection methods correspond to the research questions.

While the study primarily focused on students, both the students and the teacher were active participants, thus the study did not look exclusively at the students. As Dyson and Genishi (2005) write, "Researchers make decisions about how to angle their vision on these [classrooms, schools, family, community programs] places, depending on the interplay between their own interests and the grounded particularities of the site" (p. 12). Thus, focusing on the students in the foreground required widening the angle lens to observe the teacher in the background and the meaningful interactions between the students and the teacher. Therefore I also looked secondarily at the teacher in order to

capture the combination of practices and interactions that explain the phenomenon under study (Dyson & Genishi, 2005).

Table 3.1.

<i>Relationship Between Data Sources and Research Questions</i>			
Research Questions	Observation (5 hours a week)	Student Writing Samples	Interviews
Question 1: What happens to children's writing when a teacher uses a contextual genre approach, informed by systemic functional linguistics, in classrooms with diverse ELL students?	X	X	
Question 2: What is the process by which students develop the specific characteristics of procedural and persuasive writing in relation to their instruction in these genres?	X	X	X
Question 3: What, if any, are the similarities/differences in the written products among students of CLD backgrounds when a contextual genre approach to instruction is implemented?	X	X	X

Observations. As one of the sources of data, I conducted observations as an observer-as-participant (Glesne & Peshkin, 1992; Hesse-Biber & Leavy, 2006). This stance requires the identity of the researcher to be known, but limits the amount of active engagement with the participants. Initially, fieldnotes on the observations were descriptive in nature. Later, I added my impressions in brackets. During the beginning classroom visits, I found an unobtrusive area from which to observe while I established a

rapport with the teacher and students (Glesne & Peshkin, 1992). During the observations, I wrote and typed fieldnotes and also audio- and video-recorded the teacher during writing instruction. The audio were transcribed verbatim. Selected video segments were typed up and elaborated upon either the same day after leaving the school site, or close thereafter (Dyson & Genishi, 2005).

During data collection, I observed the five focal students over the 23 week period, beginning in late September 2007 and ended in early June 2008 (See Table 3.2).

Observations of writing instruction and relevant content areas in which procedural and expository writing occurred were observed for approximately five hours a week, spread across three to four days a week, focusing on as many of the focal children as possible during each observation. Interviews were conducted with the focal children and the teacher during and after each of the procedural and expository units. Therefore, by late-spring of 2008, I had observed approximately one hundred hours in 23 weeks and interviewed each student four times. The teacher was formally interviewed two times throughout the study; once after the procedural unit, and once after the persuasive unit.

Informal teacher interviews occurred almost daily with the teacher. In these informal interview conversations, the goals and objectives for the lesson were often mentioned, reflection after the lesson was discussed and the teacher asked for my feedback if I had observed anything in particular with student development. The teacher also discussed her reflection about how she felt the lesson for that day had gone. These informal conversations were added to the field data.

Table 3.2

Observation and Interview Schedule

Months	September	October	November	December	January	February y/May	May/June
Observations (Fieldnotes/ Videotaping)	4 days a week, 5 hours total	—————→					
Interviews with Students 30-45 minutes		1 per each focal child		1 per each focal child	1 per each focal child		1 per each focal child
Teacher Interviews (Formal and Informal) 30 minutes	Ongoing as necessary	————→		1 Formal Interview at the end of the unit	————→		1 Formal Interview at the end of the unit
Writing Samples	1 Sample before procedural instruction for each focal child	3 samples during procedural instruction for each focal child	1 Sample after procedural instruction for each focal child	1 sample before expository instruction for each focal child	3 Samples during expository Instruction for each focal child	————→	1 Sample after expository instruction for each focal child

The idea of focusing on the five students per observation offered benefits in terms of gathering the sufficient data with “varied angles on what’s going on relative to [the writing development] phenomenon” ((Dyson & Genishi, 2005, p. 50). While I intended to focus on one child per observation to allow me to process the information and pay attention to how the child coordinates his/her culture and heritage language within the writing tasks required of the curriculum, often students worked in pairs or small groups and therefore it was actually more beneficial to observe in this way and to document their interaction. As Dyson and Genishi (2005) write, observing writing is a very fine-grained affair....[one must] hear the children’s talk; see the process by which the drawing or writing takes shape on the page and how it is interwoven with talk to self, to teacher, to peers; and pay attention to if and how the children’s texts are coordinated with those of others. (p. 49)

Observing at the beginning of the school year and as students approached taking the state standardized tests allowed me to see how the focal children use procedural and expository writing throughout the year, not solely when taught. It created a natural way to see how these children developed their knowledge and use of the genres. The observations also allowed an examination of what cultural and linguistic characteristics were brought to bear in the genre use and whether it was helpful or whether it undermined the rhetorical force for communicating meaning. Finally, this schedule permitted interviews with the focal children and the teacher during the unit as well as long after to see how students and the teacher perceived their cultural and heritage language and its role in developing the genres required in school.

Videotaped observations. Videotaped observations were utilized to capture the nexus between the classroom lessons and the focal students' participation as they engaged in the procedural and persuasive genres. One of the benefits of using digital video in participant observation is that the researcher can develop what Pink (2007) describes as 'skilled vision' where one can "see and thus understand local phenomena in the same way as the people with whom the researcher is working" (p. 105). This type of research allows the researcher to develop an "eye" toward the phenomenon being studied and provides a way to compare the researcher's way of 'seeing' to that of the participants (Pink, 2007). In this way the video helped me as the researcher "slip into the children's world" (Dyson, 2003a) and helped me to be able to document and share the process. Dyson and Genishi (2005) advise setting clear goals for videotaping, "to avoid collecting unmanageable amounts of data" (p. 46). Video observations were limited to the nexus of the context of instruction of the procedural and persuasive genres and the focal students' interpretations and implementation of the instruction. After analyzing student data, certain video segments were used to provide contextual information about how students' writing development was connected to the teacher's instruction in both genres. I transcribed portions/segments of video that specifically relate to explaining the context from which students' produce certain specific features of procedure and persuasive (exposition) genres. Glesne and Peshkin (1992) add, that for "focusing on one aspect of everyday interaction, videotaping is invaluable" (p. 51). The videotaping served to enhance the interpretive validity which will be discussed later in the chapter.

Focal students' writing samples. Student writing samples were a primary document resource, rich with information about the students' developing knowledge and use of structural and language features of procedural and expository genres. The writing samples provided an unobtrusive method for collecting artifacts that contributed to a better understanding of the complexities involved in the CLD students' developing knowledge of particular genres and the ways, if at all, in which heritage cultures and languages influenced the development. The students' writing samples directly addressed each of the research questions, as shown in the table highlighting how the data collection methods correspond to each question. Additionally, during interviews I presented students with a sample and ask him/her to describe the process for selecting certain structural and linguistic features of the writing. Permission to copy student writing samples was included in both the parent consent and student assent from (See Appendix B & C) for use in document analysis. Student writing samples came directly from the lessons and unit tasks that the teacher implemented on understanding particular genres and what and how the genres accomplish particular goals for particular purposes. All students' writing samples were collected from in class writing activities. In some occasions, focal students took writing pieces home in order to work on the pieces and did not return the pieces to school. This posed as a disadvantage for interpretation and analysis of the students' missing writing pieces.

Student interviews. Over the observation period, I conducted four semi-structured, audio-taped interviews with each participating focal child that lasted approximately between 15-30 minutes. Interviews served to supplement the classroom

observations and writing samples collected. While there were general objectives in the interview, each interview also had specific objectives related to the specific genre. The semi-structured interviews provided an opportunity to explore students' thoughts and perceptions of their writing development. The interview sessions often "stimulate[d] verbal flights from the important others who know what you do not" (Glesne & Peshkin, 1992, p. 63) so that insights into the writing development of ELLs could be documented. A sample list of interview questions is included in Appendix D. These include questions that sparked conversations (i.e. opening with questions with: "What is your favorite writing activity?") as well as other questions linking to the research questions such as, "What do you like to write about?" and "Can you explain how you began to write this piece?" Finally, questions that tried to examine the students' knowledge with relation to the genre being explicitly taught were explored. These questions included: "What have you learned about procedural/persuasive (exposition) writing? If you had to explain how to write in the procedural genre to a fourth grader, what would you tell him or her?"

The main purpose of the interviews with students was to clarify and confirm/disconfirm interpretations based upon observations and collected writing samples. Therefore while the questions in the above paragraph represent seeking answers to the research questions, the structure of the interviews were also open-ended to be able to "follow unexpected leads that arise in the course of [the] interviewing" (Glesne & Peshkin, 1992, p.92). The interviews were all audio-taped. In addition, during interviews I listened intently and jotted down key phrases to return to in follow up questions. After each interview, I transcribed the audio tapes on the same day or shortly thereafter and

wrote memos/notes to myself about what transpired during the interviews to make sure that I was not making assumptions about understanding the students' experiences (Merriam, 1998). The interviews took place in a separate area outside of the classroom during the writing workshop time or at the end of the day as students were getting ready for dismissal.

The first interview provided some background data for the case as I asked the student some specific questions related to the procedural writing process. The questions during this interview were aimed at developing an understanding of the students' perceptions at the beginning of the procedural instruction. Additionally, the questions explored some of the students' feelings and beliefs about their heritage cultures as well as how they perceived the culture influencing their writing development. Questions about what they already knew about the genre were explored.

The second interview elicited information about their understanding of procedural genre after instruction and independent attempts at writing in the genre. Students were asked to expand upon their collected writing samples and to offer explanations about the choices that they made as writers of procedural pieces. The second interview offered what Glesne and Peshkin (1992) refer to as an "opportunity to learn about what you cannot see and to explore alternative explanations of what you do see" (p. 65). The opportunity to explore the students' thoughts and perspectives about their use of their heritage language and culture is, in essence, the strength of including interview data.

The third interview was structured similarly to the first, substituting questions about procedural genre writing for persuasive genre writing. The bulk of questions asked

students to reflect on what they knew about the persuasive and how they believed their knowledge impacted their development of the genre. Each student was asked to reflect on what he/she already knew about the genre. The participating students were asked to predict how they might connect what they already knew to the development of writing in the genre.

The fourth interview was similar to the second one in that it asked students to reflect on their learning of the persuasive genre after instruction. The students were asked to give their perceptions about how they viewed their development of this genre. Through the interviews, I hoped to learn whether the student felt that they could draw on the heritage culture and language for developing the genre. I also hoped to learn what they perceived made a difference in their learning and the relationship between instruction and their writing development. The students were asked to review their writing samples and to explain decisions related to writing in a persuasive genre. Thus, the students discussed their writing and provided some insights into what occurred during the writing process in the particular genre.

Teacher interviews. Teacher interviews and conversations were conducted throughout the study to develop an understanding of the contextual factors relevant to students' development of procedural and expository genres. These interviews helped to gather the teachers' perspective on the development of the students' abilities and the decisions affecting the instruction provided to the participants of the study. Two scheduled interviews were audiotaped and transcribed within a few days. Informal conversations arose as I conducted classroom observations. In an effort to understand the

context, I asked the teacher to explain why she responded to a student in a certain way or what influenced her decisions in particular lessons surrounding procedural and expository genres. These interviews were documented as fieldnotes for situating participants' writing development of procedure and exposition genres.

Data Analysis

The data analysis process involved multiple readings of the data that began during data collection, as Dyson and Genishi (2005) suggest, "As we listen to or watch a tape for purposes of transcription, we inevitably begin to mull over the meanings of what we hear and type" (p. 71). This allowed for an iterative process of cycling back to existing data in order to think about and collect new data (Miles & Huberman, 1994). Thus, transcription of fieldnotes and memoing about emerging themes, questions, my impressions, and reflexivity, occurred within a day of the site visit (Charmaz, 2006). Preliminary informal analysis conducted during the data collection helped to focus subsequent observations and prepare for both student and teacher interviews. Formal analysis began as I organized codes and themes within and across the observations, writing samples, and interviews (Merriam, 1998) in three phases.

Phase I of data analysis. The first pass through the data involved a careful reading of the data in chronological order to begin developing the analytic vocabulary necessary to be able to tell the story of the case (Dyson & Genishi, 2005). In this inductive phase of analysis, I read to begin noticing emerging themes and patterns in the data. Through this open coding, I created a list of descriptors (codes) from which to

proceed examining the data (Coffey & Atkinson, 1996). I identified video segments that I wanted to transcribe so that I could further analyze the discourse and interaction of the children's talk about writing.

The open coding involved inspecting the data line by line (Charmaz, 2000) and keeping a running list of codes that were "reorganized-collapsed, eliminated, related hierarchically, or further differentiated- to develop a more focused category system for coding" (Dyson & Genishi, p. 85). The nature of these codes was to try to classify the nature of Ms. B's instructional practices and some of the actions of the students. Some of these codes included the teacher's use of scaffolding, her expectations, pacing, use of praise, use of explicit teaching, the mention of the genre, structural elements, language features. Some of the codes pertaining to students related to their participation, their use of the graphic organizer, and of peer collaborations. This phase also included a review of reflexive memos to examine how my own perspectives, thoughts, knowledge and experience shape what I saw happening and how I was making sense of data (Maxwell, 1996). These initial explorations of the data assisted me in delving more deeply in the second phase of analysis.

Phase II of data analysis. In the second phase of data analysis, the data was coded using a coding scheme developed in Phase I, but I allowed for the codes to be modified in order to "accommodate new data and new insights about those data" (Sandelowski, 2000, p. 338). At this phase, I drew on the literature review and theoretical framework to help bring key concepts to bear upon that data (Miles & Huberman, 1994). I borrowed from Halliday's (1985) systemic functional linguistics to examine the writing

samples collected from the focal students. Additionally, the pilot study yielded protocol tools for analyzing student writing according to genres (See Appendix E for analysis of the pilot of a fifth grade students' expository writing sample). The developed writing analysis tool (Table 3.3) was created to delve more deeply into the structural and language features of genre writing in order to assess the strengths and potential challenges of a student, for which the teacher could provide support. I included the following example of the developed protocol to demonstrate the application and usefulness of this deductive analytical tool.

Table 3.3

Writing Analysis Tool

Field/Topic

- Title clearly indicates topic
- Clear what the story is about

Tenor/Writer-Audience relationship

- Intended audience established
- Language appropriate for the intended audience

Mode/Type of text

Genre/ Purposes:

Structural Elements of Genre

Topic Development

Title

Expected language features (flexible, writer may choose different features for a purpose)

AT THE TEXT, SENTENCE LEVEL

Participants

Type of participant

Noun phrases

participants

- use of adjectives, similes, metaphors and prepositional phrases, appositions, relative clauses, and other embedding to
-

(continued)

introduce/describe variety of participants
Personal pronouns and articles to track
participants in the text

Processes (verbs)

verb types

Saying and thinking/feeling verbs to present
character's motivations and thoughts [mental
and verbal process]

Action and saying verbs to report events

(material processes)

- Being/having verbs with attributive adjectives
to introduce description and evaluation
(relational processes) (*His eyes were green, it
was a fun day*)
- Thinking/feeling verbs to report personal
evaluation (*I thought she was mean*) [mental
processes]

verb tenses

- Use of adverbs informing how events
happened and to express judgment
person

Circumstances of

Place

Time

Manner

Adverbs and phrases indicating these
circumstances

Adverbs to describe and judge behavior and
information about manner

Links

conjunctions

temporal phrases

AT THE WORD LEVEL

Vocabulary

basic

adult-like

domain specific

Grammatical accuracy

Spelling accuracy

(continued)

This tool helped me to link the research questions, conceptual and theoretical frameworks directly to the student writing data. This allowed me the opportunity to see the interplay between the open-codes of children's writing development and their writing samples. However, I also knew that I should be ready to redefine or discard aspects of the tool and codes, as "coding is never a mechanistic activity" (Coffey & Atkinson, 1996, p.37). During this phase, I created categories combining codes from the initial codes in Phase I of the classroom observation data. Categories are defined as grouped codes that describe the meaning of similarly coded data (Coffee & Atkinson, 1967). This process involved examining the data to see whether it "fit" with existing categories and whether these categories provided meaningful explanations with respect to the instruction of procedural and persuasive genres (Glazer & Strauss, 1967). Some of these categories resulted in examining Ms. B's additive approach to teaching, the use of mentor texts (both student and content area), and explicit attention to genre features. The interviews with the students and teacher were coded similarly, identifying the categories from the codes that were identified in Phase I. Students' interview categories included items such as: definition of writing, purposes for writing, tools used for writing (graphic organizer, etc), development of structural elements and language features of the genre, both for procedural and persuasive.

Phase III of data analysis. During Phase III, I examined the codes to begin developing a sense for what's happening with the data to make meaning. In this phase, I

began looking at each focal child and constructing how the broader context influenced the writing development of procedural and expository genres for the five ELLs. At this stage, I began triangulating the data and synthesizing cross-case themes as well to understand how the writing development of these students fit within the framework of writing curriculum and schooling. Once data collection was completed, I created portraits of each focal child and presented the themes that emerged across the cases as well as any differences. As Dyson and Genishi (2006) note, “It is, in fact, the competing stories, put into dynamic relation with one another, that allow insight into participants’ resources and challenges, and moreover, into the transformative possibilities of social spaces for teaching and learning” (p. 111). Through the cross-case analysis, I illustrated the insight that Dyson and Genishi (2005) refer to by relating the individual children’s developmental writing portraits.

Trustworthiness in Multiple Case Study Research

Validity and reliability are the terms used in survey and experimental research and thus are problematic for case study research (Bassey, 1999). These terms are problematic because they are associated with objective reality, while case study research hinges on the fact that “social reality is ‘socially constructed’” (Hesse-Biber & Leavy, 2006, p. 62). Thus, Lincoln and Guba refer to validity in qualitative research as trustworthiness (Lincoln & Guba, 1985). With this concept of social reality, Maxwell (1992) uses the term “understanding” and claims that “understanding is a more fundamental concept for qualitative research than validity” (p. 281). Nevertheless, Maxwell identifies three categories of validity for understanding, these include: descriptive validity, interpretive

validity and theoretical validity. I provide a brief description of each in the following paragraphs with regards to this study.

Descriptive validity refers to the “factual accuracy” of the account of the lived experiences, including the data collected during observations and interviews (Maxwell, 1992). To develop this type of trustworthiness, Hesse-Biber and Leavy (2006) recommend asking, “How well has the research been checked?” (p. 63). To check the research, interviews were audiotaped and transcribed verbatim. Video segments were also transcribed and given to the classroom teacher in order to examine my interpretations and to guard against missed opportunities to examine the data for “negative case analysis,” also referred to as cases where codes and theories do not “hold up” in the data (Hesse-Biber & Leavy, 2006; Miles & Huberman, 1994). The teacher was given the opportunity to clarify, and add to segments of the videos as well as to her interviews. The teacher’s thoughts and responses added, what Emerson and Pollner (1988) refer to as “deeper understanding” (p. 196) about the phenomenon.

To develop trust in the emerging findings and interpretations, also referred to as *interpretive validity* (Erickson, 1986a; Maxwell, 1992), researchers are interested in the meaning that is made from the “objects, events and behaviors” (Maxwell, 1992, p. 288) with respect to the lived experiences as the participants interpret them. Hesse-Biber and Leavy (2006) add, “each interpretation of a given finding is open to discussion and refutation by the wider community of researchers, and sometimes this extends to the community in which the research itself was conducted” (p. 64). In this sense, the teacher was invited to examine the transcribed interviews and video observations to provide for

this open discussion and refutation. While students were not given the observation and interview transcripts, informal follow-up interviews were added to clarify students' perspectives. Students requested to hear parts of the audio transcriptions of their interviews. After listening to the transcripts, a few of the students asked that the transcriptions be shared with their teacher to help shape the development of the unit and address issues they were still confused about with respect to the features of procedure and expository writing. These were then shared with the teacher and Ms. B used these to modify and plan her teaching. It is also important to note that as a researcher in this particular setting, while I shared my observations with the teacher, I never led any classroom activities or lessons. Any changes to lessons were implemented by the teacher and changes or activities were created by the teacher using the information provided to her. Students were not given transcripts in an effort to remain unobtrusive to their learning.

As qualitative research attempts to provide understanding beyond description and interpretations to explain and explore the theoretical understandings, *theoretical validity* refers to “an account’s function as an *explanation* of the phenomenon” (Maxwell, 1992, p. 291, emphasis in original). In establishing trustworthiness of the theoretical understandings, researchers are advised to explore alternative explanations for findings and to examine the arguments against the data collected (Hesse-Biber & Leavy, 2006; Miles & Huberman, 1994). In establishing trust in the theoretical understandings developed, paying attention to the “negative case” data helps to expand categories and develop patterns (Erickson, 1986). Thus, it is essential to present the findings that include

sufficient details and quotes in addition to discussing aspects of the interviews with participants. In this vein, Anfara, Brown, and Mangione (2002) assert that public disclosure of research methods and processes can strengthen the validity and rigor of qualitative research. They advocate that researchers reveal the method of analysis, triangulation, and any protocols used in data collection. As such, once the study was completed, I revised and updated the methodology to include all final procedures of the process. Additionally, data triangulation occurred in the multiple re-readings of the data (Lincoln & Guba, 2000).

Reflexivity

Charmaz (2000) argues that the notion of reflexivity in qualitative research is important in order to problematize the researcher's biases so that the researcher can reflect upon these and acknowledge how it impacts the research. She states that reflexivity allows researchers to "acknowledge the limits of our studies and the ways we shape them" (p. 528). Peskkin (2000) adds that reflexivity "enhanc[es] the quality of our interpretive acts," (p. 9) by displaying how the researcher's experiences, values, and judgments shape the interpretive process. Thus, I provide a brief description of my personal interests and motivations in order to reveal how these have shaped my thinking, analysis and interpretations of the data.

My interest in the experiences of diverse CLD students stems from my desire to understand the complex cultural and linguistic experiences that shape their writing development and their understanding/knowledge of procedural and expository genres. As a simultaneous bilingual learner of a lower socio-economic background, I am sensitive to

the layers of knowledge and tensions in negotiating issues of culture and language within the expected school norms. While these experiences give me a unique perspective on how bilingual learners negotiate multiple cultures and languages, I recognize that I am also in a position of privilege as a White woman with native English proficiency (McIntosh, 1989; Sleeter, 2001). I do not know what it means to experience racism nor language prejudice in the same way as the participants. My experiences, in and of themselves, do not offer any unique understanding of the experiences of learning to write procedures and persuasive genres using Standard English. Acknowledging that I bring my identity as a researcher and bias throughout the study through reflective memos and journaling in a research notebook helped to guard against what hooks (2004) refers to as focusing “on issues of ‘otherness’ and ‘difference’” (p.150). My reflective memos and journals addressed how my positionality influenced my observations, interviews, and interactions with the teacher and students. This awareness was critical in the data analysis as well. In my interpretations, I was conscious of bringing in the voices of the students so that the complexities of learning to write procedural and expository genres in a second language can be complicated and understood in the totality of its “messiness” (Dyson & Genishi, 2005).

Limitations

The limitations of a case study approach are a paradox of its strengths (Hancock & Algozzine). One obvious limitation is that in its attention to the particular context it is difficult to generalize from a single case. The inability to generalize is the major academic criticism regarding this type of design, which is sometimes associated with lack

of rigor (Bassey, 1999). As a result external validity cannot be sought when using case study research. Thus, I recognized that while I sought to understand the writing development and lived experiences of the five focal students, this work does not provide one “truth” that can be generalized to all CLD students. Instead, case study research, as Bassey (1999) writes, “recognizes the complexity and embeddedness of social truths” (p.23). My interest in this study is to provide a venue for learning about the varied cultural, linguistic, and experiential knowledge of CLD students. In this effort, I made every effort not to essentialize (Denzin & Lincoln, 1998) the experiences of these children while still allowing their lived experiences to remain a central focus of the study. Through careful documentation and description, Dyson and Genishi (2005) assert, “Those very details might be pivotal in allowing readers themselves to generalize to the world beyond” (p. 115). In this vein, Lather (2001) argues that it is the reader that has the power to define the transferability of qualitative research. She explains how the carefully documented “thick” descriptions will place the responsibility on the reader “who determines the degree to which a study is ‘transferable’ to their own context of interest” (p. 244). So though the focus on the children’s development could undermine the role the teacher plays in the writing development of the students, I also offered glimpses of the teacher’s pedagogy and practice and the social interactions that facilitated the students’ development of procedural and expository genres within the given contextual approach to writing in order to provide the reader with enough information to determine the extent of the study’s transferability.

In addition, as mentioned above, in an effort to remain unobtrusive to student learning, students were not asked to review their interview and observation transcripts nor were they given the final manuscript to read. Therefore, their voices in refuting claims were not explored. However in an attempt to capture as much of their voices as possible, every effort to explore alternative theoretical perspectives was implemented. Subsequent interviews asked students to clarify points with regard to the observations, writing samples, and previous interviews. These subsequent interviews and questions helped to expand the complexities involved in understanding the writing development of culturally and linguistically diverse learners.

Another limitation in my methodology and research design includes the absence of parent/guardian's voices in data collection and data analysis. While their expertise and insight is important, it is outside the scope of this study to consider these perspectives. Video segments as well as preliminary findings were shared with parents during the end of year open house. Parents were receptive to the video segments and enjoyed seeing their children in the context of the classroom. They expressed interest in what and how their children were interacting and learning in school.

CHAPTER FOUR: PROCEDURAL WRITING FINDINGS

Later, [the child] will write directions to order the details of a process for someone else. This means that she will have to have a strong sense of the process as well as the ability to represent the event to herself and, at the same time, to decenter and read the directions from another point of view. This is one of the most difficult composing tasks, but one that has its origin in the early years of using language to affect the future (Graves, 1989, p. 6).

In this chapter, I present the findings of the procedural genre of the study. In this genre students were asked to write directions and to put the details of a process in a sequential order for others to follow, be it peers, parents, the teacher, or a general audience. As noted in the quote above, students struggled at first to represent the event to themselves and others from a more decentralized point of view. This chapter will present the successes and struggles of the students learning to write in the procedural genre and their journey within the genre. I begin with the pre- and post-assessment pieces the students composed, followed by the instructional context in which the students develop their writing of procedural text. Because the classroom context plays such a critical role on the development of children's language and literacies (Dyson, 2003; Halliday, 1985) including their written development, I weave vignettes on Ms. B's classroom and the various ways that literacies are enacted within the children's school lives, particularly within the writer's workshop. Woven within the context is the case study portraits of the five CLD learners: Gabby, Omar, Sally, Jack and Timothy as they develop three separate pieces in the genre. These illustrative case studies offer examples of the complexity of

these individual children's writing development. In this section, I represent the themes that emerged in the writer's workshop lessons as experienced by the students in the classroom. The themes include developing specificity through language features, author/reader relationship and notions of voice, and peer influence. These themes characterized the instruction and interplay of the students as writers with Ms. B and the hybridity that occurred as they each took up each other's language in learning how to write procedural texts. I conclude with a cross-case analysis of the five focal children, attending to their writing development in the procedural genre.

Pre- and Post-Assessment Writing

In this section I present portraits of the pre- and post-assessment writing tasks for the five focal children to illustrate the contrast and show the students' development within the procedural genre. The classroom context and instruction in the genre and the case studies will follow the pre- and post-assessment to give a complete picture of how the students developed their writing from the pre- to the post-assessment. Structural elements in procedure include goal/aim, materials, steps, and a conclusion (which may be optional) (Butt et al., 2000). Within this type of text, the language features emphasized are the material processes (action verbs), tense (imperative or present), generalized participant or none at all (use of one/you or not mentioned at all), connectives (mainly to sequence actions, or to indicate time), adjectivals, and adverbials (Derewianka, 1990). Adjectivals are defined by Derewianka (1998) as the "various types of words which provide information about the noun" (p. 29). Adverbials are defined as "those words and phrases [that] provide extra detail about what is going on" (Derewianka, 1998, p. 73).

These are the main features of a procedural text and are used here in the analysis of the children's texts. Tables presenting more detailed analysis will appear in the cross-case analysis.

The Pre-Assessment

It was a sunny, fall afternoon and the students returned from recess to begin writer's workshop for the day. Ms. B gave students some time to settle into their seats and asked them to clear their desks so that they would have a clear work space for writing. She announced that on this day, they would get to be experts. She then asked students what the word expert meant:

Ms. B: What is an expert?

Jack: A professional, someone that is good at something.

Gabby: Really good at something, you're like a professional, or that you have the hang of something and you know it really well.

Ms. B: The reason I call you experts is because in science class you are building a terrarium. I'm going to give you a copy of white paper and I want you to answer this [the prompt question] using the paper. Listen to the prompt.

(Fieldnotes, 10/09/07)

Ms. B then read the prompt to the class, "Pretend that you are a teacher and explain how you would have your students make terrariums of their own." Some students asked questions. For example, Timothy asked whether the students had to write it in steps. Ms. B told the students that they were the experts and could decide how they

wanted to approach the writing task. Shortly after, another student asked whether the students could use a web to organize their thinking/writing. Ms. B clarified that the students could use a web.

Gabby's pre-assessment. From this brief writing sample, Gabby demonstrated that she has some knowledge about the procedural genre. Following the last clarification by Ms. B, Gabby began the task by drawing a web on the writing prompt page (See Figure 4.1). In the pre-assessment web that she made, it is clear that she had thought through the various steps that need to be followed and the materials needed to complete those steps. Gabby even realizes that there are more abstract steps like having patience to wait for the seeds to grow.

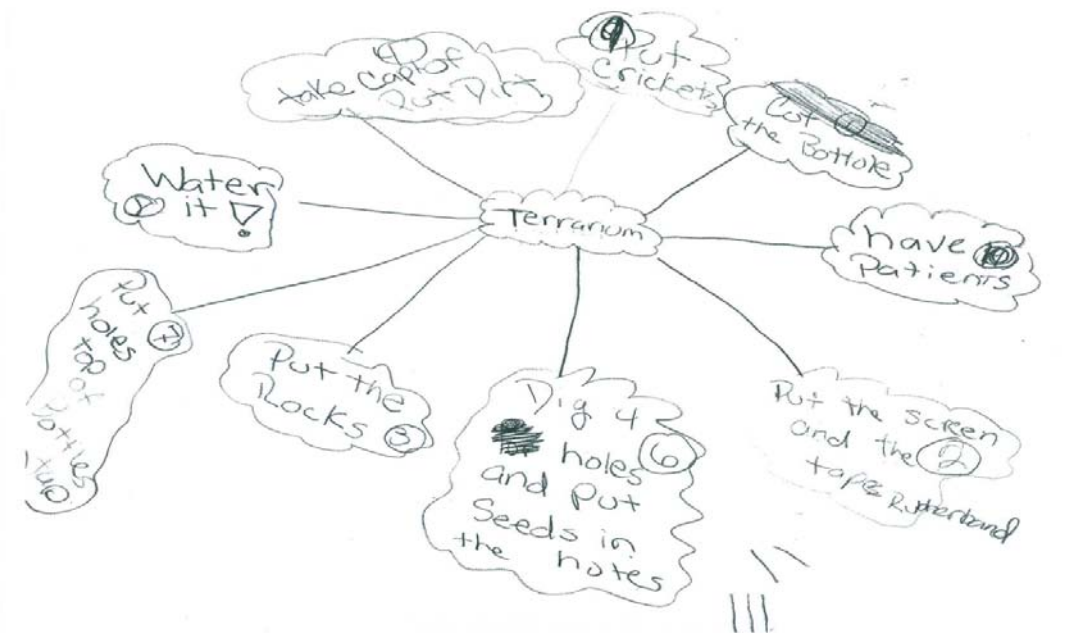


Figure 4.1. Gabby's Pre-Procedural Assessment Graphic Organizer.

Gabby then elaborated on the steps she identified in her web on a separate sheet (See Figure 4.2). She did not get to finish writing the procedure in the allotted time. She was able to incorporate the first and second idea from her web. Her pre-assessment word length was 62.

The structural elements. In this piece, the title, “How to build a Terrarium!” tells the reader what the piece is about. To establish the goal of the piece, Gabby used a question and exclamatory sentence to introduce the topic to the reader, consistent with her in-class comments regarding having the reader “get to know” the writer. This indicated that she has some knowledge about tenor, the writer/author and reader/audience relationship. This invitation showed that Gabby understood that writers use introductory moves such as questions to hook their readers. She did tell the reader the materials and combined the materials with the steps, she wrote, “First you will need a 1-liter bottle and scissors, because you are going to cut the tip of the bottle from the bottom.” In this pre-assessment piece Gabby demonstrated that she understood that procedural writing tells someone how to do something through a sequence of steps. In the brief example, Gabby chose to write the introduction and steps in the same paragraph. She wrote the steps altogether, structured more like a narrative, almost like a dialogue—as if she were in the presence of the reader, rather than using headings, subheadings or numbers to make the instructions easier to follow. Gabby had a preference towards writing personal narratives: I like to write about my life. Like if I had a special birthday party or when my brother was born or anything like that, I like to write about things and non-fiction, even though I take so long to write them. (Interview, October 20, 2007)

This might help explain why her directions are structured more like a narrative than a procedural piece.

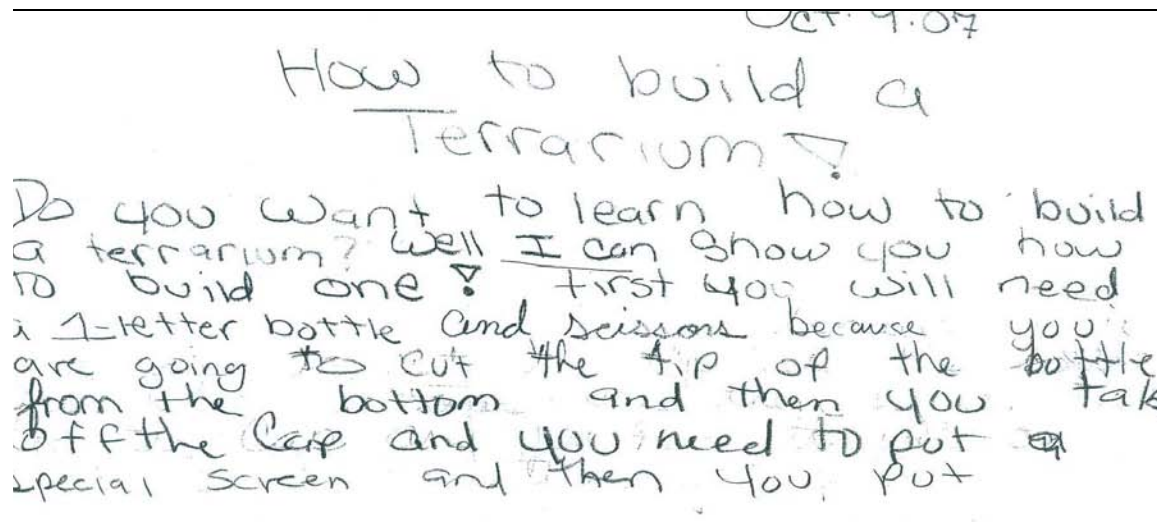


Figure 4.2. Gabby's Pre-Procedural Assessment Piece.

Language features. Gabby's piece demonstrated her knowledge of some of the language features required of the genre. She knew that this type of writing utilizes material processes or action verbs (cut, take, put). She uses a variation of present, future, modals and imperative to provide the directive. In this pre-assessment piece, she used the second person singular to refer to the reader that would follow the steps. At the text level, Gabby made use of the sequencing connective *then*. She showed some understanding of using quantity adjectives: *1-letter bottle*, *scissors*, *a special screen*. Finally, the piece indicates that she had some understanding of adverbials of place when she writes, "...cut the tip of the bottle *from the bottom*." Gabby stated that prior to the pre-procedural piece she had limited knowledge about the genre:

I didn't even know what was procedures, all I knew was that I had to talk about what I did through the process, of like, of building it. (Interview, 12/11/07).

Omar's pre-assessment. Omar's pre-assessment piece showed that he had some knowledge of structural elements and language features required of procedural writing. He incorporated what he knew from his previous experience into what he thought he was supposed to do in answering the prompt. Omar stated that he had experience with this genre:

Yeah, I started to know about this type of writing when I was in third grade, 'cause my teacher. No, it was in fourth that my teacher told us how to make like, to write a story about how to make a peanut butter and jelly sandwich (Interview, October 19, 2007).

He began the pre-assessment task by rereading the prompt at the top of the page and immediately wrote on the white lined paper provided by Ms. B. Omar used aspects from the prompt to begin his piece. While the prompt asked students to "Pretend that you are [a] teacher and explain how you would have your students make terrariums of their own." Omar wrote, "If I was the teacher the first thing I would want my class to do is first bring in a 2 liter soda bottle." Typically, a strategy students learn for responding to a prompt is to paraphrase and repeat aspects of the prompt in their written response (Cole, 2002). Omar appeared to be using this strategy in his pre-assessment example (See Figure 4.3). Omar included a drawing after completing his writing. The illustration depicted one hand dropping seeds in the terrarium, while the other hand is using a dropper to water the seeds (See Figure 4.3). The word length of his pre-assessment piece was 148.

If I was the teacher the first thing I would want my class to do is first bring in a 2 liter Soda Bottle. Second yo get a ruber Band, a part of screen, sissors, two tooth picks, spoons, and Droppers. Then get two cups of Dirt, one cup of water, and gravel, Alfalfa seeds, mustard seeds, and grass seeds. Next cut the Bottom of the Bottle then take off the Bottle cap. After Put the screen on top of the Bottel then put the ruber Band over it so then poor the gravel in to the Bottel. After poor in the two cups of Dirt in to it, then Put the two tooth picks in the Bottle like a cross then poor in the three tipes of seeds in three Different sides. Next poor the water in with the Droper. And thats how you make your terrarium.

If I was the teacher the first thing I would want my class to do is first bring in a 2 liter soda Bottle. Second yo get a ruber Band, a part of screen, sissors, two tooth Picks, Spoons, and Droppers. Then get two cups of Dirt, one cup of water, and gravel, Alfalfa seeds, mustard seeds, and grass seeds. Next cut the Bottom of the Bottle then take off the Bottle cap. After Put the screen on top of the Bottel then put the ruBer Band over it so then poor the gravel in to the Bottel. After poor in the two cups of Dirt in to it, then Put the two tooth Picks in the Bottle Like a cross then poor in the Three tipes of seeds in three Different sides. Next poor the water in with the Droper. And thats how you make your terrarium.

Figure 4.3. Omar's Pre-Procedural Assessment Piece (Typed Version for Legibility).

Structural elements. Omar began the piece with the materials needed for building the terrarium, rather than establishing the goal of the piece, typical for this genre. He also wrote the piece as one paragraph, also more reminiscent of an essay or narrative text. From his recollection of procedural writing, Omar stated that his previous teacher told him to “write a story” and so he organizes his piece as though it were an essay or narrative. After listing the materials in the first three sentences, he includes some steps involved in making a terrarium. Finally, he ended his piece with a summary sentence, explaining that if you have followed the steps then you will end up with a terrarium, “And that’s how you make your terrarium.”

Language features. Omar recognized that the procedural writing required the use of a sequence of actions and thus used action verbs (cut, take, put). Omar used a mixture of second person singular (you), “Second yo get a ruber Band, a part of a screen...” and imperative, “Then get two cups of dirt...” He used sequencing connectives such as *first* and *second*, as well as the connective of adding information such as *and* in describing the materials required for this project. Later he used a variety of temporal connectives when writing the steps that the students would need to take to make the terrarium. These include: *next, after, then, so, and and*.

The language features he incorporated also indicated Omar’s tacit awareness of tenor and understanding that the reader will require the specific information provided in order to build a terrarium. Omar used adjectives that indicated quantity and factual descriptions: *2 litter soda Bottle, a part of a screen, two tooth picks*. Omar showed some understanding of adverbials and the role they play in providing more detailed information about where, when, and how an action is to be completed. Omar writes, “Next cut the *Bottom of the Bottle*,” “*After* [pouring the gravel in to the Bottel] put the screen on top of the Bottel,” and “then put the two tooth picks in the Bottle *like a cross*” indicating his overall tacit understanding of the language features of procedural texts. He included an illustration at the end of his piece (See Figure 4.4).

Upon reflecting on this type of writing, he noted:

This type of writing is kind of difficult ‘cause you have to remember how to make it. So you have to take time in your writing. You have to think about what you are going to write and then write it (Interview, October 19, 2007).

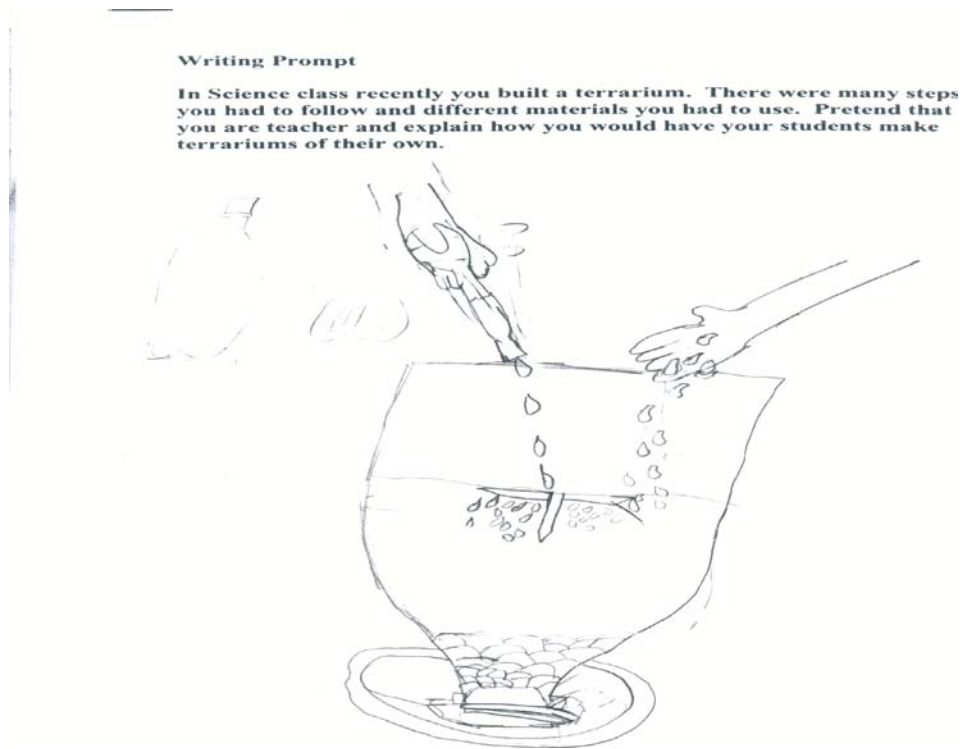


Figure 4.4. Omar's Illustration Accompanying the Pre-Procedural Assessment Piece.

In this statement, Omar gets to what Graves was referring to in the opening quote, that a procedure requires the writer to be familiar with the process in order to be able to detail the process for someone else.

Sally's pre-assessment. Sally, like Gabby, began with a graphic organizer before writing out her response to the prompt. She used a web to organize the sequence of steps for building a terrarium. She also numbered her steps. Within the steps, she included the materials necessary. After completing the web, Sally elaborated and organized her steps in an essay format, much like Oscar had. Her pre-procedural piece had 172 words. The

web and her piece demonstrated that Sally also had some awareness of some of the structural elements and language features prominent in procedural texts (See Figure 4.5).

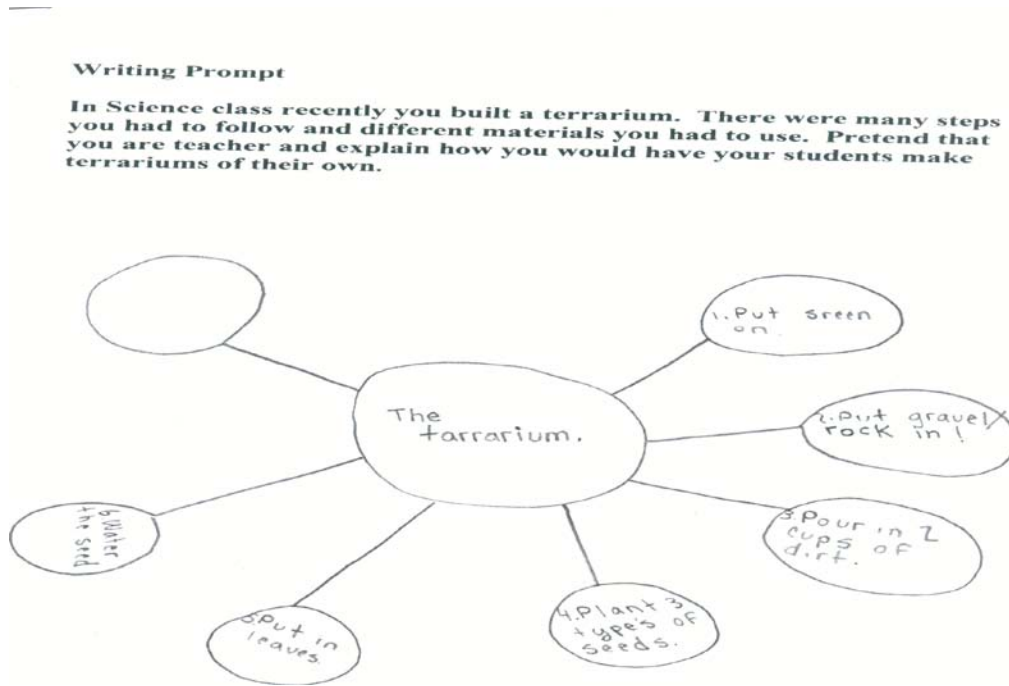


Figure 4.5. Sally's Pre-Procedural Assessment Graphic Organizer.

Structural elements. Similar to Omar's piece, reworded the prompt (Cole, 2002), beginning the piece: "If I was a teacher/science teacher I would tell the student to." Sally jumped right into providing the steps for the students to follow. At the text level, she did not provide the goal or aim of the piece, nor did she provide a list of materials needed, instead she began her piece with the steps (See Figure 4.6). In an interview, Sally indicated that she started her piece in this ways because:

I think it's better if I organize it step by step (Interview, October 7, 2007).

And when asked about what advice she would give a fourth grader learning procedure:

I would tell them to do it step by step so it could be organized (Interview, October, 20, 2007).

She clearly associated procedural writing with providing the reader with steps to follow and that these steps need to be sequenced for organization and purpose. Also indicating that she had some notion of tenor and that she had some obligation to provide information for the reader.

Sally ended her piece with an evaluation about what the terrarium will look like if you have followed the steps correctly, indicating that it will be, “a perfect, nice terrarium.” She also gave the reader something to look forward to, “The seeds will grow in about 4 or 5 days. Then your terrarium will be even more perfecter and nicer.” She provided the reader with a before and after illustration at the bottom of her page, which indicated that she understood that procedural writing usually includes diagrams and/or illustrations.

Language features. Sally used a variety of action verbs to indicate that the reader will be performing actions (i.e. cut, tie, pour). She also knew to use the imperative for this piece, (pour in the gravel, make sure it don’t fall out). She preferred to use the imperative when giving instructions, not referring to the reader “Cut the bottom of the soda bottle.” Sally numbered her steps indicating the sequence in which the steps are to be followed; thus, she did not use sequencing connectives. She did use the sequencing connective *then* in three different instances, but mostly relied on the numbers to establish

the order in which the instructions should be followed. She used *and* in the second instruction to join two nouns the screen and the rubber band. She also used *and* as a connective, joining two commands together.

Sally elaborated on the steps in her pre-assessment piece by adding adjectivals and adverbials to provide the reader with more detailed information. For example, she stated, “cut the bottom of the soda bottle,” elaborating on the type of bottle by using a classifying adjective, *soda*. Most of the adjectival are of quantity or classification, as is expected in procedural writing (Derewianka, 1990; 1998). In this same command, she indicated where the reader should cut the bottle, *the bottom*, indicating an adverbial of place (where). Sally mostly used adverbials of place to indicate where the student should be directed to perform the action, but she also used one adverbial of manner (how), and two adverbials of time (when).

Jack’s pre-assessment. Jack started his pre-assessment piece a bit different than the other students. Jack received speech and language services and the speech and language therapist serves the students within the classroom, during writing instruction, to offer support to a group of students with similar language needs. His pre-procedural piece was 118 words in length.

During the pre-assessment, Jack sat at the back table with a few peers and the therapist and discussed how they were to go about organizing their thoughts in order to respond to the pre-assessment prompt. As a group they decided that they need to come up with the materials, and then list the steps. The speech and language therapist encouraged the group to draw pictures or illustrations to help them whenever necessary. Jack created

a graphic organizer with the word terrarium in a circle in the center. From this circle he drew another circle and labels it materials (See Figure 4.7). He then organized and grouped the materials in what appears like the materials needed for beginning, middle and end of the procedure.

Oct 9.
if I was a teacher/science teacher
I would tell the students to 1. cut the
bottom of the soda bottle. 2. to
take of the bottle, get the screen
and the rubber band, then tie
the rubber to the screen on top
of the soda bottle. 3. Pour in
the gravel, make sure it don't
fall out. 4. Get 2 cups of dirt
and pour it in, on top of the
gravel. 5. Put the grass seed, mustard
seed in the dirt separate the
seeds. 6. Put some leafs in the dirt
if you want to, don't put the leafs
in the dirt together with the
seeds, put it on another side.
7. Use the dropper thing and drop
as much water as you can into
the terrarium until water start
dripping out of the screen into
a cup. Then finally you are
finished making a perfect, nice
terrarium. The seeds will grow
in about 4 or 5 days. Then your
terrarium will be even more
perfecter and more.

If I was a teacher/Science teacher I would tell the student to 1. cut the bottom of the soda bottle, 2. to take of the bottle, get the screen and the rubber band. Than tie the rubber band to the screen on top of the soda bottle. 3. Pour in the gravel, make sure it don't fall out, 4. Get 2 cups of dirt and pour it in, on top of the gravel, 5. Put the grass seed, mustard seed, alfores seed in the dirt separate the seeds, 6. Put some leafs in the dirt if you want to, don't put the leafs in the dirt together with the seeds, put it on another side, 7. Use the dropper thing and drop as much water as you can into the terrarium until water starts dripping out of the screen into a cup. Than finally you are finished making a perfect, nice terrarium. The seeds will grow in about 4 or 5 days. Then your terrarium will be even

Figure 4.6. Sally's Pre-Procedural Assessment Piece (Typed Version for Legibility).

Structural elements. From the organizer, Jack extracted information to begin with the first step. He used semicolons to indicate the steps. Jack knew that the semicolon acts as a pause and indicates to the reader that the steps follow this sequential order. Jack's piece indicated to readers that they would follow a sequence of steps to accomplish a task. He took for granted that the task was written above, assuming that readers would understand the goal/aim of the piece. Jack did not paraphrase the prompt, like Omar and

Sally had done, nor did he add an introduction like Gabby; instead he got right to the business of writing the steps out (See Figure 4.8).

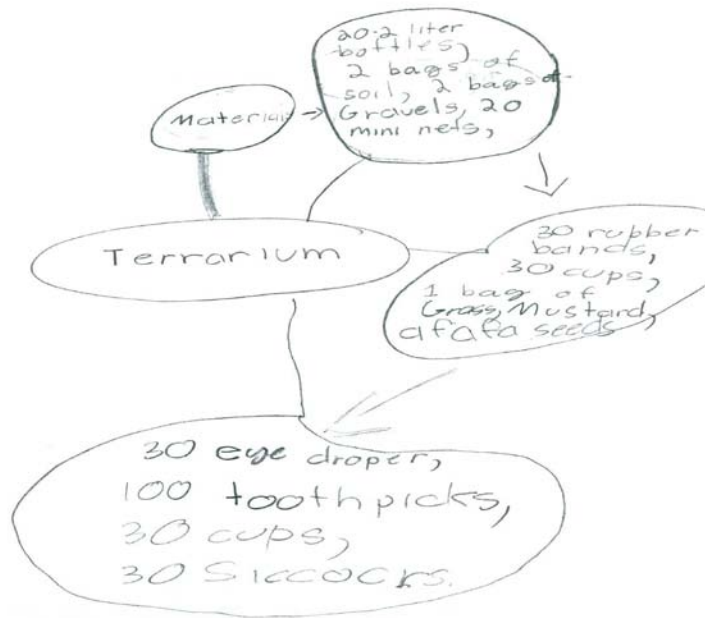
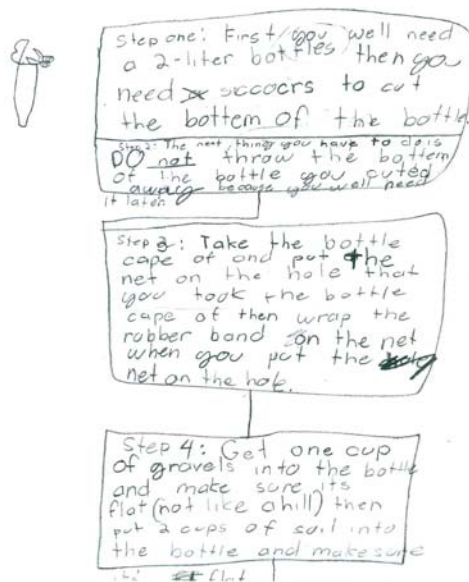


Figure 4.7. Jack's Pre-Procedural Assessment Graphic Organizer.

When asked about this type of writing, Jack stated:

This is actually like a direction writing. It's a procedure, since first you have to do the first like step one, step two, step three like those kind of things or number one, number two, it tells you what to do. You have to write it, you write.. So if someone was reading this and they wanted to make a terrarium, you..they could just read this writing and try to make it following the directions of this writing (Interview, October 19, 2007).

While Jack appeared to understand the purpose of procedural writing, it contrasted with his initial definition of writing, which he said was to “express yourself” (Interview, October 19, 2007).



Step one: First you will need a 2-liter bottles then you need a scissors to cut the bottom of the bottle.

Step 2: The next thing you have to do is DO not throw the bottom of the bottle you cut away because you will need it later.

Step 3: Take the bottle cap of and put the net on the hole that you took the bottle cap of then wrap the rubber band on the net when you put the net on the hole.

Step 4: Get one cup of gravels into the bottle and make sure its flat (not like a hill) then put 2 cups of soil into the bottle and make sure it's flat.

Figure 4.8. Jack's Pre-Procedural Assessment Piece (Typed Version for Legibility).

Language features. In terms of the conventions of the genre, Jack realized that procedural genres uses action verbs, he used a variety such as *take*, *put*, *wrap*, and *get*. He also used the timeless present tense. He began his piece with the generalized *you* and then did not include it in subsequent steps. He used a mixture of the ordinal number and numbers to indicate the sequence that the steps should be completed in. He also used sequencing connectives such as *next*, *then* and *when*. Jack made use of coordinating

connectives such as *and*, and logical connectors like *because* to give the reader important information.

Jack, like his peers, used adjectivals of quantity (2-liter bottles) and was aware of using adverbials to provide further clarification about the time, place, manner and degree to which to take action. He used the adverbial of place four times, “put the net *on the hole*” “get one cup of gravels *into the bottle*”. He also used adverbials of time “*when* you put the net on the hole,” and of manner, “and make *sure its [the hole is] flat (not like a hill)*.” Like the other case study students, Jack used mostly adverbials of place, but he also used one of time and one of manner, indicating that he realized that the action verbs need further clarification in order to be followed correctly. While Jack did not get to finish his pre-assessment piece, he had the beginning steps required for building the terrarium.

Timothy’s pre-assessment piece. Timothy started his piece using a web as a graphic organizer. From the graphic organizer and his brief piece, he demonstrated that he too had some working knowledge of the features required of the procedural genre. His web included some of the requirements of the genre and the actual materials for the terrarium. When asked about his use of a graphic organizer, he was not clear about how a graphic organizer was supposed to help him, he stated, “I don’t know” (Interview, October 18, 2007). His center circle has the word *fro*, which was most likely a misspelling of *for* indicating both the processes and the materials needed for making a terrarium (see Figure 4.9). His web includes: item, object, step, papers, bugs, soil, dirt, and cup.

Timothy, like Jack, began the actual writing piece with the steps right away. The word length of his pre-assessment piece was 82 words. He described starting his piece by thinking about:

...the steps that Mr. Kapura told us. And I wrote them down, but I think I forgot some steps. (Interview, October 18, 2007).

Structural elements. Timothy wrote the steps out immediately following the number, in lower case letters. He incorporated the materials with the steps. His steps were simple and direct.

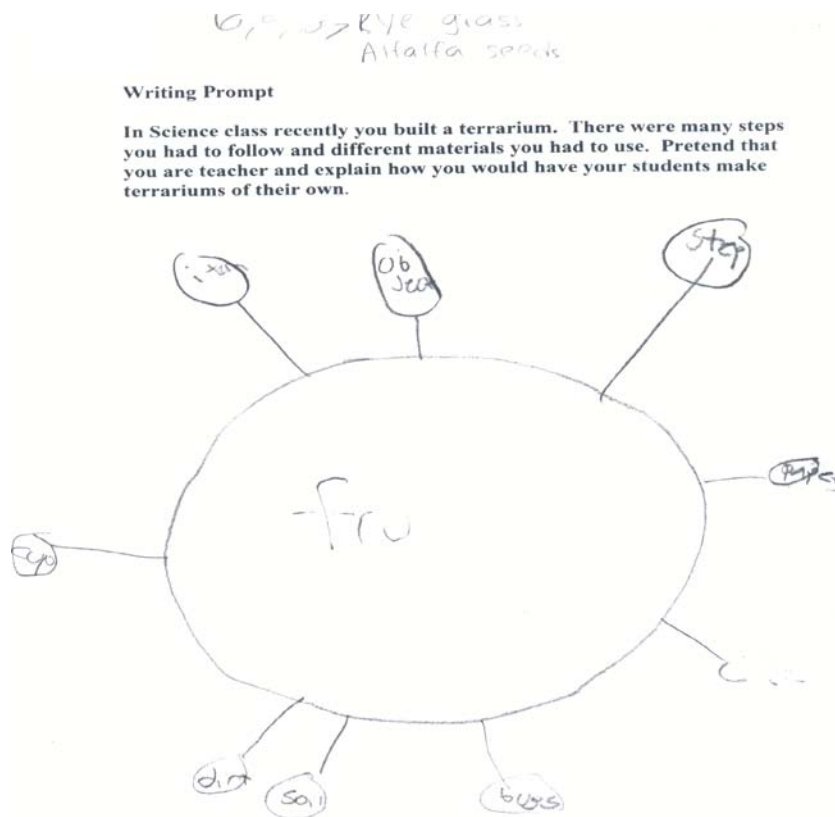


Figure 4.9. Timothy's Pre-Procedural Assessment Graphic Organizer.

Language features. Timothy used action verbs to describe the actions (get, fill). He understood that he needed to use the timeless present tense throughout the directions. Timothy, like all the other case study students, understood that the reader is referred to in general and has chosen not to refer to the generalized you at all (get a cup, get a empty soda bottle). He used numbers to indicate the sequential order that needed to be followed and these numbers served as text connectives between the clauses. He also used one sequencing connective *then*, and the coordinating conjunction *and* to tie two clauses together. His piece included a diagram, which he drew after he completed the writing of the steps (See Figure 4.10).

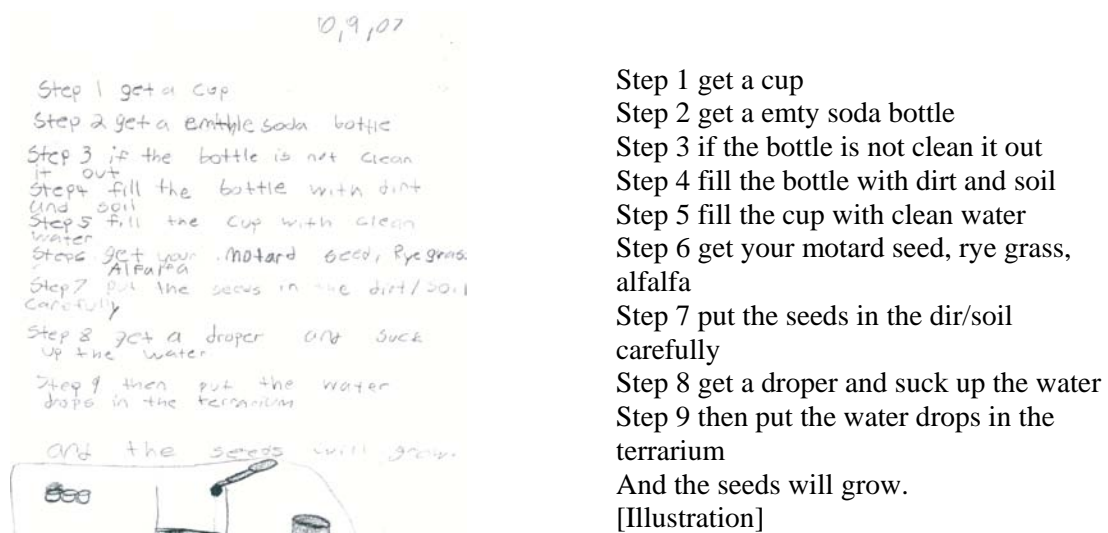


Figure 4.10. Timothy's Pre-Procedural Assessment Piece (Typed Version for Legibility).

Timothy used adjectivals to give the reader more detailed information about the materials used in the procedure. He used both factual and classifying adjectives, (i.e. *empty*

and *soda* to refer to the bottle). He used adverbials to also provide more detailed information about how to complete the actions. He used two adverbials of place and one of manner (then put the water drops *in the terrarium* (place), put the seeds *in the dirt* (place) *carefully* (manner)). There were no punctuation marks throughout the piece until the final direction is given.

The Post-Assessment

On November 19, 2007, students were asked to put away their reading materials to transition into writing. Ms. B asked students to get out the marble composition writing books so that students could free write for about ten minutes, while those in a guided reading group could finish their activities. The teacher began the session asking students to think back to the previous week and the lessons on procedure that were discussed:

Ms. B: Who can remind us what we discovered last week?

Gabby: We had to try to include everything and we said some people need drawings to explain well. You gave us a paper and show us how to do an opening.

Ms. B: We found that skeletons were difficult to explain and a diagram, a visual clue, would be important. There were about six different pastas. They [the skeletons] went home and you did some drawings for homework. I said to you that today you have your final task. This task involves no assistance from anyone. You have become the experts, I heard many of you say that you have become the experts. Your final assignment is to revisit your first

writing on how to make a terrarium. So you have until about, an hour.

That's your final. (Fieldnotes, 11/19/07)

This came about after a month and a half of instruction on various aspects of the procedural genre. Throughout the unit, students produced three pieces as they were learning various aspects about writing in the procedural genre. While some students were still working on typing the final drafts of some of the pieces, the teacher decided that she needed to conclude the unit so that the student teacher could complete her take over week and her own instruction on a different writing genre. Students asked some clarifying questions, and began working on the assignment. Ms. B provided some clarification and helpful hints for the students:

Ms. B: Keep in mind everything you learned about procedure. You are going back to the piece that you originally wrote- you are going back to that first draft and revising it.

Student: It's a make-over!

Ms. B: It's a make-over! If you look at, it needs a make-over. Alright, you have your writer's folder. Your writer's folder can help you and that's all I'm going to say. (Fieldnotes, 11/19/07)

The students were given the prompt sheet, which states: "Your final assignment is to revisit your first writing piece on how to make a terrarium and revise it as a final draft for publishing." Students were also given yellow lined paper on which to write their revisions.

Students were then allowed to type up the revisions they had made to their original pre-assessment writing pieces. While they typed, they discussed changes they made with their peers, the student teacher, and Ms. B. As a result, they continued revising as they were typing. However, to examine the student's individual decisions about which revisions were necessary, I will report on the post-assessment written revision made before conferring with others and typing the final version. The post-assessment written pieces are considerably longer than the pre-assessment pieces; therefore figures of these are not included in the text, but a typed transcript will be included.

Gabby's post-assessment. This time, Gabby did not use a graphic organizer to organize her thoughts before she began to write, instead she looked at the few steps she had and began to revise on the lined paper. She copied her introduction verbatim; however, from there the changes and revisions began to appear. Her post-assessment piece was 435 words in length.

Structural elements. Gabby included markers for the reader, indicating that they would need materials, and when to begin following the steps: "First to build a terrarium you need your materials" and "Now for your steps." Gabby provided the reader with a list of materials they would need to build the terrarium. While she wrote this in paragraph form, she used punctuation to help her present the materials, she included a semicolon to begin the list and then commas between each item needed to separate the items. She started a new paragraph for the steps. For organizational purposes, Gabby used ordinal numbers to sequence the order in which the steps should be performed. She only got to the fourth ordinal number and then switched to using sequencing connectives to describe

the rest of the sequence. She did however complete the written revision in the time allotted. She even concluded her piece stating, “and enjoy your terrium.” Her piece read (re-typed as seen in original version):

Do you want to learn how to build a terrium? Well I can show you how to build one! First to build a terrium you need your materials so you need: 1 liter bottle, scissors, screen, gravel, leafs, woodchips, soil, Alfalfa seeds, Ryan Grass seeds, Mustard Seeds, 1 Rubber band, Crickt's, Isopods, water, sticks and make sure you get a couple of seeds, and 2 tooth picks, 2 containers.

Now for your steps. First get your scissors, and you 1 liter bottle & get you bottle take off the paper then you turn it up side down so that you have the bottom facing you the righ below where the bottom is you cut 2 inches below that. Second you cut the bottom save it and third grab you screen & take the lid off and put the screen on the lid and then hold it and on the screen put the rubberband to hold it then try to put the lid on again. Fourth grab your gravel & put it in the bottle in the part you cut off the bottom put it in there put 1/3 of gravel in there. After put in you soil, put 1/2 of soil then get your tooth pick & on the soil make four boxes like a cross in the middle of the terrium so after get on square and with your finger dig a little hole and put your alfalfa seeds in there then on the outside where you put the seed label it & write Alfalfa, and then get another seed let's say Ryan grass seed put it in a square you havent used yet and put it there and then get your last seed and put it in another square & then you should have 1 extra square. So in your extra square put in your woodchips, leafs, and sticks in your extra square then water it every day & Make sure it's moist. So when you see the seed Growing get two containers Make sure they are little So in 1 put 2 Isopods & in the other put crickets then Care fully take off the lid off the container & make sure it is above the terrium so it falls in there So then put the lid I told you to save on the terrium and make four holes on the bottom lid on each little tip so then put it on and So when you want to water it put it there and it'll go down to make it moist & observe how they react to the terrium and enjoy your terrium. (Written artifact, 11/19/07)

Language features. While Gabby referred to the reader in a general way in the pre-assessment piece, in this piece she used a mixture of imperative and second person. As Gabby became more sophisticated with the descriptions in the post-assessment, she stopped using the ordinal number to indicate order and switched to using sequencing

connectives such as: *after, then, and, so, so when, and so then*. As the piece progressed, she also used less punctuation marks to indicate pauses between steps.

In addition, Gabby's steps were more detailed, and included both more adjectivals and adverbials to provide more detailed descriptions for the reader to follow. She used quantity, factual, and classifying adjectivals, and many more adverbials of time, place, and manner than she had used in her pre-assessment piece. For example in her first step of the post-assessment piece, she stated (spelling unchanged), "First get your scissors, and your 1 liter bottle and get you bottle take off the paper then you turn it upside down so that you have the bottom facing you the righ below where the bottom is you cut 2 inches below that." While this step needed further clarification, it is much more elaborate than the first step she provided in the pre-assessment piece, "First you will need a 1-liter bottle and scissors because you are going to cut the tip of the bottle from the bottom". In this piece, she demonstrated that she learned the importance of being specific, a theme that reoccurred throughout the unit. She relied mostly on adverbials of place as in the first piece; however she also included a number of manner adverbials. For example, she wrote, "on the soil make four boxes *like a cross* in the middle of the terrium so after get on square and *with your finger* dig a little hole and put your alfalfa seeds *in there...*" Gabby also used a few adverbials of time, "then water it *every day*" and "so *when you see the seed growing* get two containers..."

During our second interview, after the procedural unit, Gabby reflected on the process of writing a procedure and the things that came to mind when asked to write a procedure, she stated:

The title, materials, the steps, and the one I really, that comes to my attention is the steps. That's like the main thing there like, how to explain it, to make sure that you're explaining things carefully and that you're saying all the details, pacific [specific] details and stuff like that (Interview, December 11, 2007).

Gabby went on to talk about visualizing the steps and making sure that she could represent all the steps in a way that the reader could follow. For Gabby, visualizing helped her to decenter and represent the events to herself, as Graves (1989) notes is needed in procedural writing.

Omar's post-assessment. Omar, on the other hand, began his post-assessment piece by creating a web, without looking at his pre-assessment piece. In the center he had the word terrarium and branching out from that he had some materials: gravel, dirt, wood chips. He also used a hierarchical design in that he had the word plants sprouting from terrarium, and from plants he had three circles, where he wrote: mustard seeds, grass seeds, alfalfa seeds. So he decided to classify and organize his materials into categories. His post-assessment piece was 164 words in length.

Structural elements. Omar had all the structural features of the procedural piece present in his piece. Omar did not use the prompt to create an introduction this time, instead he had an opening statement that is more similar to the examples of procedural pieces that he had read, and which served as examples. His post- assessment piece followed the structure of published procedural pieces. Omar began writing the instructions for building a terrarium; he provided the goal/aim for the piece while engaging the reader with the piece. He listed the materials necessary, using the commas

to separate each item in the list of items needed to complete the task. He described each step for constructing the terrarium, leaving a space and starting a new paragraph for the each step. He was consistent with his use of numbers following the word step, to delineate each step, even when the step contained multiple procedures. He used periods consistently throughout the piece to indicate the end of each step. He included periods even in the steps that contained multiple related procedures. His post-assessment piece read as follows:

here are the Instructions to tell you how to make A terrarium follow these steps and you will Be Succesfull.

Materials are A 2 litter soda bottel, ruber Band, Part of window screen, sissors, two tooth

picks, spoons, and dropers.

Step 1. Make a little opening at the curve at the Bottem of the Bottel and Cut the Opening around the Bottel.

Step 2. Take the cap off the Bottel then place the screen on the top then rap the ruber Band around the screen and top. Next put the cap on the top so that's for when we pour in the gravel.

Step 3. After pour in two cups of Gravel then when you do that you pour two cups of Dirt. Next place the two tooth picks like a cross then pur the three types of seeds mustard seeds, Grass seeds, and Alfalfa seeds in each side.

Step 4. Get the crickets, and isopods, first put the isopods in and the crickets.

(Written artifact, 11/19/07)

Language features. Compared to his pre-assessment piece this piece included more details in describing the process of making the terrarium. He used more adjectivals and adverbials in the post-assessment piece. He included more adjectivals of quantity, factual and classifying. He also used a few more adverbials of time, place and manner. Like his pre-assessment piece, many of the adverbials were of place, but he also included a few more of time. He used the same number of adverbials of manner in the pre-and

post-assessment. Omar reflected that being more specific is something he learned in completing the unit on procedural writing, he stated:

I need to have some type of voice. Using like words that describe it, like cut the curved part at the bottom of the bottle. Like, I didn't include that in my first piece cause some people might just cut anywhere, but you need to be specific. And I didn't know that before but now I do. (Interview, 12/6/07).

Sally's post-assessment. Sally, like Gabby, did not create a graphic organizer for the piece, and instead began writing immediately. The length of her post-assessment piece is a few words longer because she recopied part of a step. The final length was 189 words.

Structural elements. Again, like Gabby, she recopied her first sentence from the pre-assessment piece, however unlike Gabby, whom made substantial changes; Sally continued recopying from the pre-assessment piece making very few changes throughout the piece.

Language features. In her second step she added the word *cap* to specify the part of the bottle that the reader would need to get, "...take [off] the bottle cap." She also corrected her spelling of the word screen. Due to the recopying she actually repeated part of one of the clauses. In her sixth step she added wood chips and twigs as materials that could be put in the dirt. The rest of the piece remained exactly the same. For Sally, revision seemed synonymous with recopying. She said the first time she was given the assignment:

I thought it was good, but then the second time...I thought it was boring.

(Interview, 12/07/07).

In the same interview, she stated the reason she thought it was boring was,

Because I didn't want to keep writing it over, and over, and over, and over, and over, and over.

When asked about the changes made, she commented:

Yes, I did a tiny bit of changes like things that maybe I spelled wrong, or words that I forgot.

For Sally, it seemed as though she did not have a clear understanding of the term revision, and she took this opportunity to edit the piece rather than to make any substantial changes based on the lessons learned throughout the unit. Her post-assessment piece:

If I was a teacher/Science teacher, I would tell the student to 1. cut the bottom of the soda bottle, 2. To take of the bottle cap get the screen and the rubber band, than tie the rubber band to the screen and the rubber band, than tie the rubber band to the screen on top of the soda bottle. 3. Pour in the gravel make sure it don't fall out. 4. Get 2 cups of dirt and pour it in, on top of the gravel. 5. Put the grass seed, mustard seed, and alfalfa seed in the dirt, separate the seeds. 6. Put some leafs, wood chips, and twigs in the dirt if you want to, don't put the leafs in the dirt together with the seed, put it on another side. 7. Use the dropper thing and drop as much water as you can into the terrarium, until water starts dripping out of the screen into a cup. Than finally you are finished making a perfect nice terrarium. The seeds will grow in about 4 or 5 days. Then your terrarium will be even more perfecter and nicer. (Written artifact, 11/19/07)

Jack's post-assessment. Jack, once again drew four large boxes to organize his thoughts and began to write down the materials and steps. However, this time he worked on his own without any help from the speech and language teacher. In the two boxes he

labeled, “Part 1: and Part 2,” he included all the materials needed. As opposed to the pre-assessment, this time he wrote the materials for one person to make the terrarium. He seemed to understand that the instruction would be in general to tell a student (not an entire class) how to make a terrarium. In the third box, he wrote the first step, then drew a line in it and began to write the second step. Jack was also the only student that included diagrams for each step and process (See Figure 11). His final word length was 185 words.

Structural elements. While his graphic organizer did not include a title, or an introduction, when he moved to using the lined paper he included these aspects, which established the main goal or purpose for the procedural piece. He proceeded to introduce the materials necessary, followed by the steps. He did not get enough time to finish writing all the steps he seemed to have in mind, as his last step was left incomplete.

In reflecting on the post-assessment, the teacher asked Jack his opinion on the task and he stated,

It was sort of hard for me, I [had to] add materials you need and you need to include steps correctly. When you add you need to write in the amounts.

While Jack stated that this was more difficult, he was able to feel confident enough to work independently, and to add all of the organizational features of the procedural genre. His post-assessment piece:

How to make a terrarium
Do you want to make your own terrarium, and put animals in it?
Just follow these steps to make your own terrarium.
You will need these materials:
a 2 liter bottle, 4 tooth picks, a mini net (screen), scissors, two rubber bands, a cup, one cup of gravel, two cups of dirt or soil, spoon, mustard, alfalfa, dye grass seeds. First get a scissor, then cut the bottom of the two liter bottle, and keep the

bottom because you well need it later. Then take the cap of the bottle and wrap the mini net (screen) around it and wrap the rubber band around it. Then get a cup of gravel and pour it in the hole where you cut the bottom off. Then pour 2 cups of dirt or soil in the terrarium. At last put the two toothpicks in the middle of the terrarium and make it into a + shape by putting one on top of an another. And the soil or dirt but don't put the seed all the way down in the soil or dirt. (Written artifact, 11/19/07)

Language features. Jack was also able to get a bit further in writing his steps out, with similar attention to detailed instructions as he had started in his pre-assessment piece. He used classifying adjectivals, such as: *mustard*, *alfafa*, *dye grass seeds*, and *2 liter bottle*. Jack used mostly adverbials of place, of which the piece has seven (*take the cap off the bottle*, *wrap net around it [bottle neck]*), and two of manner (*make it into a + [cross] shape*).

Timothy's post-assessment. Timothy began recopying the piece on the lined paper. While he wrote, Timothy often looked up and then off to the window. Timothy was the only student that brought home his written piece after typing it and therefore when I collected the pieces, Timothy had lost his written piece. Timothy's post-assessment piece was 129 words in length. Timothy, like Sally, made a few changes to the original pre-assessment. In his interview he recalled the changes stating:

I wrote cut the bottle of soda, but then I changed it to cut the bottom of the soda in a 360 degree angle, cause that's a complete circle like a clock (Interview, December 5, 2007).

He decided to change step 3 from his pre-assessment piece from "if the bottle is not clean it out" to "Step two get an empty soda bottle" in the post-assessment. He added,

“Step three cut the bottom of the soda bottle in a 360° angle.” The next day, Ms. B reviewed the piece and the purpose of revision as well as the elements of procedure. Students were then given the opportunity to type their pieces adding aspects to the written revision from the day before.

Structural elements in typed piece. In Timothy’s typed revision, he included a title at the top of the page: *How to make a terrarium*. His typed version also had an introductory statement and a materials section, where he lists the materials needed. He also included a concluding statement for the reader, *Enjoy*. So after explicit reminders, Timothy was able to include the elements that make up procedural writing. His typed version read:

How to make a terrarium
By Timothy 11/20/07
This is you make a terrarium
Materials a cup, empty clean soda bottle, scissors, dirt, soil, clean water, dropper.
Steps:
Step one get a cup it has to be clean. Step two gets an empty soda bottle. Step three cut the bottom of the soda in a 360 angle. Step four fills the bottle with dirt and soil. Step five fill the cup with clean water, Step six gets your mustard seed, rye grass seed, alfalfa and bury them away from each other in the dirt and soil carefully. Step seven gets a dropper and suck the clean water up and 3 squirts per seed all around the terrarium and then you have a terrarium and your seeds will grow. Enjoy (Written artifact, 11/20/07)

Language features in Typed Piece. An interesting aspect is that in his typed version he uses nonstandard English uses of subject-auxiliary agreement. While he uses the imperative with an implied reader (you) he adds the marker –s at the end of the verb (gets, fills), however he only does this in a couple of places and not throughout the entire piece. This is interesting because it was not a part of his pre-assessment, or in the

recopied written version (which he lost at home). Thus, he either did this subconsciously or made a deliberate choice to include aspects of his own language and identity within the piece. In interviews he discussed how he spoke “Alabama” and “Boston” English. When talking about specific details in procedural writing, Timothy stated:

I say pacific, because I’m from, cause my mom and dad are from Alabama, and I have Alabama blood. And my mom and dad have Alabama blood inside them so I speak just like them.

He elaborated stating:

I speak different, cause I’m from here and my mom and dad are from Alabama and I can speak Alabama and up here like Boston (Interview, December 5, 2007).

Timothy also changed and clarified some of the steps in the procedure. He added an adjectival describing that the type of water, *clean water*, and added the amount of water, *3 squirts per seed all around the terrarium*. After reminders about how to write in the procedural genre, Timothy was aware to add more details through the use of adverbials. He described where to bury the seeds and how to bury them, and showed a growing understanding about the use of circumstances of place and manner to help the reader in following the steps. With clarification about what revision means and how students should go about revising the piece and what needs to be included, Timothy made the appropriate changes necessary to transform a recopying into a revision that included more of the elements he learned throughout the procedural writing unit.

Summary of Pre- and Post-Assessment

In examining the pre- and post-procedural pieces there is a general trend towards growth in the use of both structural and language features. Most of the five CLD students began using a title and/or introduction that expressed the goal/aim for their procedural writing. Gabby began with an introduction in the pre-assessment piece while Jack and Timothy did not include this aspect at first. Omar and Sally had repeated the prompt in their introduction. Throughout the unit, all five students varied in the use of introductions, but all five had used one at some point in the unit. Sally was the only student to repeat the same introduction in her post-procedural piece. Since all but one listed the materials in the pre-assessment piece, this was one area where the students made slight growth. Related to the use of materials is the use of the adjectival language feature. As students increased their proficiency in using adjectivals to describe their materials more explicitly, this too contributed to the comprehensiveness of the materials. In relation to the steps, all five students understood that procedural writing included a description of steps to be followed. Thus, the students did not necessarily need to grow in understanding that procedural writing included steps, however, they did learn about how to make the steps more detailed in order to increase the likelihood that a reader would be successful after following the steps. This is seen in the growth in the use of adverbials to provide more detail about how, when and where to follow certain directions. Finally while a conclusion or evaluation of the process to be followed is an optional element of most procedural texts (Derewianka, 1990; Christie & Derewianka, 2008), all but Jack included this in their final procedural writing.

In relation to language features, there was moderate growth in using adjectivals and adverbials. In most cases, this resulted in clearer writing. The five students were able to develop growth in the use of adjectivals. This was seen mostly in the use of quantity, classifying, and factual adjectives. In addition, there was also growth in the use of circumstances of place, manner, and time. Gabby displayed the most dramatic change from pre- to post-assessment, and some of this can be attributed to her being unable to finish the pre-assessment in the time provided. However, it also shows that with a better understanding of these features she was able to not only include them, but expand greatly in her final post-persuasive piece. Unfortunately Sally saw the post-assessment activity as an editing session, making no substantial revisions in light of what she had learned. Instead, she only corrected some minor spelling errors. Omar was able to apply what he had learned in using a more appropriate introduction rather than restating the prompt. While he had some similar directions and number of adjectives and adverbials, his post-assessment uses of these language features rendered his piece clearer than the pre-assessment piece. Jack required the assistance of the speech and language teacher in drafting the pre-assessment piece and no longer required assistance for the post-assessment piece. Throughout the unit he became more confident in understanding how and what structural and language features to use to create his procedural texts. Timothy was able to incorporate a few extra details to help make the descriptions a little more precise. Thus his comment, “but then I changed it to cut the bottom of the soda in a 360° angle, cause that’s a complete circle, like a clock” (Interview, December 5, 2007).

The Instructional Context for Students' Procedural Writing Development

So how was it that the students were able to develop more sophisticated procedural pieces in the post-assessment than in the pre-assessment? This section addresses the classroom context and the themes that evolved in the writer's workshop, specifically in the procedural writing unit to address the first research question: "What is the context within which children develop procedural writing?" In this section, I weave the case study vignettes on the students' writing development during the unit of study on procedures. By examining the interaction between the context and the writing of the pieces, I will address the second research question: "What is the process by which CLD students develop the specific characteristics of procedural writing in relation to their instruction in the genre?," thereby showing how the children negotiated their literacy practices and the symbiotic relationships with each other, the teacher, and the content. These events exemplify how the students used hybrid practices when writing as they either appropriated or rejected the teacher's and peers' comments. The general pattern is to present the writing lessons that preceded the event. I then elaborate on how these interactions brought to bear on the specific students' writing process and their development of procedural writing.

Phase I: Learning about Procedural Writing: The "How-To" Text. Ms. B selected a number of lessons based on the analyses of the students' pre-procedural unit pieces using a rubric found in Tony Stead's (2002) *Is that A Fact: Teaching Nonfiction Writing*. These lessons explicitly examined the organizational and language features and structures that Ms. B felt were missing in the students' writing. She felt that the lessons

would provide the necessary scaffolds in order for students to be able to successfully write procedural texts independently. Ms. B explains her approach to teaching the procedural genre:

Well, after looking at their [pre-assessment] prompts, it was trying to go, okay—this is what they have, and looking at what elements were there, what elements weren't there and then providing activities where we got students to see the language; the structure. The activities lended themselves to see that procedure is not simple, or not as simple as they thought it was, especially when we did the drawing activity [barrier activity]. Finding the activities and then giving them, having them [the students] bring them in. I thought that was great, having them bring in recipes from home, manuals, so finding and so that's how you really hook the kids—you have to. Also you've got these sources at home, "Oh, yeah, my video games," "Oh, yeah, my mother's VCR," "Oh, yeah, my cell phone, the book," so bringing those things and then planning the activities in a sequential order. So [students know] here we are and this is what we need to do. So we went from the prompt to the directions-during the drawing piece, to looking at manuals, and so basically structuring mini-lessons to teach the specific parts that we wanted to address in procedure [writing]. So hopefully, and then examining the samples on the overhead, and questioning and inquiring from them, so then having them become like using that kids' lens. And having them become the detectives. "Oh, I see these words, oh yeah" giving them [the students] little cues, but engaging them in the process.

Giving students an overview of the genre. To learn about the general organizational and language features of the genre, Ms. B presented a series of lessons;

that included: (1) an examination and analysis of models/mentor texts, quality examples of published texts that serve as models of both the organizational and language features of the genre, (2) a barrier activity, where students had to follow each other's directions to create a drawing, to introduce the concept of developing specificity (3) a directions activity that had students following directions, in which the first direction stated to read the directions carefully; however, last direction states to disregard the preceding steps, to reinforce the importance of paying attention to language when creating procedures (4) the introduction of a graphic organizer created by Dr. Maria Brisk based on the information in Butt et al's., (2000) book, "Using functional grammar: An explorer's guide," to provide students with a template of the organizational features of the genre, (5) a collaborative activity, in which students had to decide as teams the number of steps in a specific section of a procedural piece that used sequencing connectives such as: then, next, after, etc. rather than numerical representations, to help students think about using connectives in their procedural pieces.

In many of the lessons a combination of both the organizational and language features of the genre were presented. In some instances language features were emphasized more than the organizational features based on the goals for the unit as established through the analysis of the pre-procedural piece. In addition, lessons were introduced as a result of Ms. B's observations from previous lessons. For example, vague directions in the barrier activity led her to introducing the graphic organizer so that students could use the structure to pay more attention to the language features. After

introducing this series of lessons, Ms. B felt that the students were ready to begin their first procedural piece.

Drafting the first “How-To” piece. In this section, I will present how the students engaged in writing their first procedural pieces, summarizing the five focal students’ development, and sharing selected vignettes, by vignettes I mean illustrative examples to show the contextual influence on the writing development of students. In addition, I will refer to the lessons that occurred in between drafts so that the contextual influences can be traced through the process and the themes that emerged in the unit.

Students were given a choice between four different prompts for writing their first “how-to” piece. The four prompts were: “Tell how to take care of: a goldfish,” “Tell how to clean a dirty car,” “tell how to make an ice-cream sundae,” and the fourth “Tell how to play soccer.” The fourth prompt was not chosen by any of the students in the class. Students were instructed to take the prompt card (which included an illustration) home over the weekend, and to complete the graphic organizer previously introduced in the fourth and fifth lesson. The following Monday, students were then brought to the computer lab so that they could type up a first draft based on the completed graphic organizers.

Gabby, Jack, Timothy, and Omar used the graphic organizer as a tool or starting point and elaborated on the brief steps that they had jotted down. Sally, on the other hand, typed exactly what she had written on her organizer for her piece. She, however, included specific materials, and full sentences that included adjectivals of quantity and circumstances of place in her graphic organizer. Thus, Sally may have felt as though she

did not need to add more information since she had included these language features on the organizer.

Gabby, Jack, and Timothy added a number of details, and clarified or reordered information in ways that made more sense to them. The changes reflected some of the features presented in the lessons that focused on language. For example, Gabby wrote on her graphic organizer to, “put rocks in” and elaborated on the draft, “first, put in your small rocks in the tank,” adding a sequencing connective, an adjectival, and a circumstance of place. Timothy also reorganized the information on the graphic organizer. His first step on the organizer read, “first put the ice cream and milk [milk] in the blender” while his draft read: “First you grab a banana, then get a knife *out of your drawer.*” He elaborated from his organizer, adding circumstances of place and manner. He went from “cut the bananas” to “cut the banana *into eight pieces.*” This progression showed that students made use of the information provided by Ms. B. Prior to having students complete the draft she had passed out the specific graphic organizer (Appendix E) and led students in a whole class text analysis of a piece on how to build a kite. Ms. B directed students to underline the specific words that described the objects and students identified a number of adjectival and adverbial phrases for example: *strong* paper, *soft* pencil, tie securely *with the thread*, cut covering *approximately 1 cm larger than the outline*” Ms. B drew students’ attention not only to the type of words (adjectives and adverbs), but also the function of the words and discussed why the language features were important for this type of genre. These lessons had a particularly strong influence on some students more than others. For example, Jack completed the previous pre-

procedural piece with the assistance of the speech and language teacher. He was unsure of what was expected and how to go about completing the task. However, after the first five lessons presented Jack was able to independently complete a first draft with many of the features required of the genre.

Examining Jack's development of the first draft. Jack did not have a lot written on his graphic organizer. He had a title and materials, and then only one step, which was incomplete. His title was a rephrasing of the card: "How to take care of a fish." The materials he listed included: fish food, special fish pills, fresh water, special straw. The incomplete step reads as follows: "First every morning, feed", jack also had a web with the title in the center and one circle with the items needed above the center circle.

He sat at the computer and started by typing his title, and then the materials, which he referred to as items. Jack stated that he used the term "item" instead of materials because he's "heard it before." He then began typing a draft. He started with the phrase he included on the organizer but completes the sentence and continued typing. His first draft read:

How to take care of a gold fish

By Jack

10/22/07

1. first every morning feed you fish with fish food (ask a vet to see what your fish should mostly likely eat...) DO NOT OVERFEED IT BECAUSE IT MAY KILL THE FISH! A recommended time to feed your fish is mornign and night (2 times daily).
2. If the fish bowl is dirty you can clean by using a long tube filer and press the top hole with your finger and then let your finger go and if should suck all the nasty stuff in there. (The long tube filter acts like a vacuum.) Pour the nasty water in a cup or the sink or trashcan (to many choices...)
3. THIS IS SOMETHING VERY IMPORTANT TO KNOW. VERY RARELY FUNGIS MAY GROW ON THE FISH GILLS OR ON THE FIN YOU

WELL NEED FISH FUNGI PILL (ASK A VET FIRST). FEED YOU'RE A FISH WITH THE RIGHT FISH PILL AND IF SHOULD BE CURED, IF NOT TAKE YOUR FISH TO A VET. (Written artifact, 10/22/07).

Jack commented on how he came up with the sentence, “A recommended time to feed your fish is morning and night,” by stating that it’s, “sort of like dogs, like three times daily. It was in a video game that’s called Nintendo Dogs.” When asked about the parentheticals that he used Jack added,

it just like an additional sentence, you could read it if you want to, but you don’t have to. I usually read books that have this and that’s how I got the idea (Fieldnotes, 10/22/07).

While Jack only had a short phrase on his graphic organizer, he was able to complete the first draft in the time allotted and to elaborate using a variety of language features independently. He used a number of adjectivals and adverbials (long tube filter, nasty water, with your finger, in a cup, or the sink, or the trashcan). After examining the mentor texts and making connections to the procedural texts he was familiar with at home, Jack was able to provide a number of details and even incorporate additional features such as parentheticals, which were not explicitly discussed in class. Moreover, he had the confidence to be able to complete this task without any assistance from the speech and language teacher or the student teacher, both of whom had been helping him on a regular basis during the writer’s workshop time. Jack had developed an understanding of the genre that he did not have prior to the unit. Prior to the unit, Jack defined the purpose of writing as a way to “express yourself” after the unit, Jack adds that

in addition to expressing yourself, people write “for other people, like information about an animal or something else like that.” He adds that to begin a procedural piece, “First you sort of like start with the introduction. And then after that you start with what kind of materials or ingredients you need. And then after that you make the steps. Then at the end you make the conclusion” (Interview, 12/10.07). He also identified this first piece as one of the best things he had written to date.

The role of peer influence. Following the first draft, Ms. B noted that the students’ writing could probably include even more detail. She decided to incorporate two more lessons/activities involving peers. The first was a peer conferencing activity in which students would act out/pantomime the instructions provided in the first drafts of the how-to piece. In addition, each student was given a worksheet that helped the students provide written feedback to their partner to help that person revise their writing piece. She reminded students to focus on the organizational and language features discussed in previous lessons and the analysis of mentor texts. Students were instructed to take home the typed draft and to write a second draft using the feedback they received from their peer. Following this activity, students were given the opportunity to share their pieces with the whole class to provide opportunities to get more feedback and to discuss the organizational and language features in a way that might benefit more students.

The degree to which these activities influenced students’ development really depended on the peer and his/her feedback and comments, students’ personalities, and their understanding of how to incorporate peer feedback. In essence, some peers were more helpful than others. Moreover, some students did not complete homework

assignments, either due to a lack of motivation to complete writing assignments at home, or a lack of experience and understanding of how to incorporate peer feedback into the writing. However, whether helpful or not, peer influence had a strong impact on how the students revised their pieces based on the feedback (or lack thereof). For example, Gabby revised her piece based on Sally's comments, while Sally made no changes despite Gabby's specific feedback about adding certain circumstances of place. Timothy revised the verb, "hit" to "press" in reference to his peer's pantomiming making a fist and hitting the blender rather than pressing the button. Jack did not complete the assignment, although he had written notes on his first draft of his peer's suggestions. And finally, Omar, given little feedback, also recopied his piece word for word as Sally had.

In addition, peer compliments and influence contributed to how students addressed the audience and tackled issues of voice, defined as the writer speaking directly to the reader in a way that is "individual, compelling, and engaging" (Education Northwest, 2010, p.3). Students explored their own ideas about what should be part of the language features in procedural writing. Students took to each other's use of voice and language and revoiced these among their own writing (Bakhtin, 1986; Dyson, 2003). Revoicing, according to Dyson (2003,) refers to the borrowing or appropriation of other's language to explore their possibilities. While revoicing and recontextualizing has typically referred to how children appropriate academic discourses with their own, it can also involve borrowing language from popular culture and even from each other's daily language use (Dyson, 2003). During the whole class share session, Omar and Gabby both volunteered to read their piece out loud for the class. Both included introductions, which

had not been discussed in prior lessons on the organizational or language features of the text. These students' paved the way for examining purpose, audience, and voice in procedural texts. Gabby's used a similar introduction from her pre-procedural piece in her second draft, "Do you want to learn how to take care of a goldfish well follow these steps," while Omar tried something a little different.

A look at Omar's development and its impact on his peer's writing. Omar's first draft stood out from the other students because he decided to include an introduction that contained more oral-like features. Introductions had not been explicitly discussed in class with respect to the genre. Similar to Jack, Omar began by typing the title of the piece and his name in the top, center of the page. He played around with different font types until he settled on one that had the letters in bold and all capitals. When asked about his definition of writing, he stated, "I write 'cuz it's fun" (Interview, 12/4/07), and this was reflected from his playful nature with the font types and with the use of language. After settling on a particular font, he started typing, "If you want a clean car well you came to the right guy." Omar stated that he got this idea from reading, "Well, I've read other stories that start with this catchy stuff" (Fieldnotes, 10/22/07). He continued typing the materials and steps, using ordinal numbers and sequencing connectors to indicate when to complete each step. His piece had a similar format to the, "How to Change the Oil in a Car" piece, which the class had analyzed for homework in a previous lesson. In that piece, the writer chose to use ordinal numbers and completed the piece in one paragraph, rather than to include actual numbers and spaces between steps as in the other mentor

texts analyzed. Omar may have been influenced by this piece since the piece was also about a car.

Omar was the only one in his class to select this writing prompt. His completed first draft is as follows:

How to Clean a Dirty Car

By Omar

If you want a clean car well you came to the right guy. First you need a, bucket, soap water, hoes/clean water, sponge, and rag. Second dip the sponge in the soap water then srub all the soap water on the car and wheels, and roof, rear, and hood of the car. Next whash the hole car with the hoes and make sure that all the soap is off. Then dry the car with the rag very well ecsept the bottom. Finaly your car is scueky clean. (Written artifact, 10/22/07).

Omar had bulleted his materials on the graphic organizer, but had written out the steps in complete sentences. His first draft closely followed the sentences written on the graphic organizer, with the exception of the first sentence. This he added as he sat to type on the computer. He made some smaller changes as well that reflected his understanding of procedural text requiring specific information. On the graphic organizer he wrote:

“Then after the car is all soaped up then scrub it.” However, this is more explicitly detailed in the draft, when he wrote, “Second dip the sponge in the soap water then srub all the soap water on the car and wheels,” While he did add specific parts of the car in his next step on the organizer, he chose to elaborate on dipping the sponge into the soapy water and combined this with the parts of the car, eliminating the vague use of the word *it*. For each step on his organizer, he added a little more that showed his understanding about the need for detailed information. He also added that the reader needed to: “make sure that all the soap is off,” which was not part of the text on the organizer. He made use

of all the materials, adding that to dry the car the reader would use the rag, and ended with his original ending from the organizer: “Finally your car is scueky clean.”

The next day, he and his partner pantomimed each other’s texts. His partner did not critique the content, but asked about what made him choose this topic. She did however pantomime putting the sponge in a bucket that literally contained a bottle of soap and water, without having mixed them. Oscar made a mental note to add that the soap and water should be mixed. Students were to take the piece home for revision. Because his peer had not included the comment on his feedback form, Omar recopied the typed piece word for word. He may have forgotten the mental note he had made during the peer activity. The only difference was that he drew a picture of a car, with lines radiating off the hood, to illustrate how shiny and clean the car was. The illustration included the bucket of soapy water and the sponge as well as the hose. He also had a list of the materials with a box next to it and checkmark for each item.

During the sharing session, he was the first to volunteer to read his piece. After he finished, the class clapped loudly. Students raised their hands quickly to discuss what they noticed about his piece. One student responded that he was specific. Ms. B reminded the class to look at the chart indicating the organizational features of procedural writing and asked students to use the chart to help provide comments. During the discussion, Omar was asked why he decided to include the introduction that he had used and he replied, “to grab the reader’s attention.” Omar’s introduction and reasoning for writing such an introduction became popular among the class and soon other students had similar introductions. This soon led to many revoicings of Omar’s introduction. His peer, who

volunteered to read her piece after Omar, had gone home and added a similar yet even more colloquial version of an introduction. Her introduction read: “Hi, my name is Liliana (pseudonym), but you can call me L. If you want to know how to take care of a goldfish I hope you follow these steps with me, goodbye.”

This introduction sparked many reactions from peers and Ms. B decided to use this opportunity to try and focus on issues of audience, voice, and purpose for procedural pieces.

Ms. B: Let’s compare Liliana’s to Omar’s beginning. Liliana made it more personal. When you do that what do you need to focus on?

Omar: Grab the teacher’s attention

Gabby: Staying on topic.

Ms. B: She used a technique. Does she have voice? Always when we write we need to consider what?

Student: Audience

Ms. B: When we looked at the recipes and manuals did we see that type of writing?

Class: No

Ms. B: You need to think about audience and purpose. (Fieldnotes, 10/25/07).

Omar’s third and final version of the draft used the information from his peer conference about the soap and water, along with comments made during the sharing session so include a few, slight changes. His third draft read: How to clean a dirty car

By Omar 10/25/07

If you want a clean car well you came to the right guy. First you need a bucket, soap, water, hoes/clean water, sponge, and rag. Second, mix the soap with the water then dip the sponge in the soap water then srub all the soap water on the car and wheels, and roof, rear, and hood of the car. Next whash the hole car ith the hoes and make sure that all the soap is off. Then dry the car with the rag very well ecsept the bottom. Finaly your car is scueky clean. (Written artifact, 11/25/07). Omar's slight changes included, "mixing the soap with the water," and he took

out the comma that he had after the a in the first step where the reader gathers the materials. These are the only two changes made in the text, even though Ms. B had commented that the introduction was more like a "commercial" than like those of the mentor texts. Omar did not take this to mean that he needed to change his introduction. He may not have understood why he should not use oral-like language in his written text. His acting out/pantomime partner had in fact tried to add something similar, albeit more familiar and colloquial, and so he took this to mean that his peers liked his introduction. He also experienced his peers clapping for him at the end of his reading which added to this perception and his decision to keep the piece similar to the previous drafts. Omar's introduction and his partner's attempt at something similar led to a variety of revoicings. Even though Ms. B tried to address the appropriateness of an introduction of this kind in a written procedural piece, referring back to the analyses of mentor texts, students clung to the notion of expressing themselves and having a voice in this genre.

Revoicings in the procedural texts: Peer influence at work. The three other focal students, Sally, Jack, and Timothy included similar introductions to their texts. Sally used an introduction very similar to Gabby's introduction in her final drafts, while Timothy chose to use an introduction very similar to Omar's. Sally's introduction read, "Do you want to know how to make a special kind of dessert like a sundae? Well, if you

do here's how." Timothy's read, "Do you want to learn how to make a sundae, come down to Timothy's sundae shop." Finally, Jack put his own spin on what Gabby had done, his final draft read, "If you like goldfish and want to take care of one then you want to read this of 'How to take care of a goldfish' so lets get this down shall we?" While students had examined mentor texts, none of the mentor texts began in these ways. The manual read, "How to use this..." another manual read, "Usage Tips:" and the directions for the recipes (From the Boston Globe, 10/10/07) simply read the number of people the dish served and began with the ingredients. Instead of following the mentor text examples more closely, students wanted to directly address their reader/audience and to show their "voice" in the piece.

Thus, the impact of the instructional context on CLD students' writing development involved an iterative and interactional pathway. The instruction that enabled these pathways to occur was time-consuming, embedded and complex. Based upon the pre-assessment piece, Ms. B then began by having students analyze a mentor text to identify the structural elements and language features associated with procedural writing. Students incorporate different aspects of the structural elements and language features during different lessons that were associated with mentor texts, using a specific procedural graphic organizer, and the peer review process. As Ms. B planned lessons around these three tools students interacted and provided Ms. B with feedback about what they were understanding and questions that they had in relation to the genre. This directly impacted Ms. B's teaching of the very lesson. As Ms. B reflected on what students were

doing in relation to the lesson presented, this informed the next lesson and other tools that might help students in their procedural writing development (See Figure 4.11).

Phase II: Exploring Recipes as a Different Procedural Text Type. Wrapping up the final draft of the previous “How To” writing pieces, Ms. B informed the students that recipes would be the next type of procedural text that students would work on. She began the exploration of recipes by asking students to ask their parents about recipes that they enjoyed:

Ms. B: Ask mom how to make [your favorite recipe], arroz y habichuelas, empanadas.”

Student: Chicken

Omar: Mac and Cheese

Ms. B: Yes, exactly! Ask about the things you like to eat at home, your favorite

We will create a class book of recipes and everyone will get a book of recipes.

Student: Hi, my name is Chef [student name]. (Fieldnotes,10/25/07).

There was chatter in the room about favorite recipes and foods as students began packing up to go home. Students were given the same graphic organizer that they used previously in the “How-To” piece so that they could begin organizing the information for the recipe piece. They were to complete the organizer and bring this in the following day.

Addressing purpose, audience, and voice in procedural texts. The next lessons in the unit were geared at addressing the issues of purpose and audience in procedural texts, in light of students’ use of voice. Ms. B realized that she had not addressed this in

her previous lessons and wanted to try and have students focus on writing procedural pieces that reflected the written texts that they had analyzed. The first lesson was a review of the organizational and language features using color coding to highlight the examples in the mentor text, “How to Make a Paper Helicopter” and the other was a whole class discussion on purpose, audience, and voice. Students used different colors to show the introduction, the materials, steps, conclusion, adjectives and circumstances/adverbials. The following day, Ms. B followed up by asking students who they thought the piece was written for. Students gave a variety of responses. Ms. B highlighted that most recipes are written for a general audience, one that is unknown or unfamiliar to the writer. Then she drew the students’ attention to the introduction of “How to Make a Paper Helicopter” piece, which read, “Follow the directions below to make paper helicopters.” Ms. B also used an analogy and talked about how she did not start lessons with the colloquial, “Hello,” which she was seeing on some students’ procedural introductions. Ms. B talked about how the colloquial language and catchy phrases resembled commercials seen on television. During a classroom observation, Ms. B recalled:

The media influences the students. They are writing introductions like advertisements/commercials. If you don’t give it to them [referring to specific instructions/modeled texts] they give it back to you in a different way.” (Fieldnotes, 10/25/07).

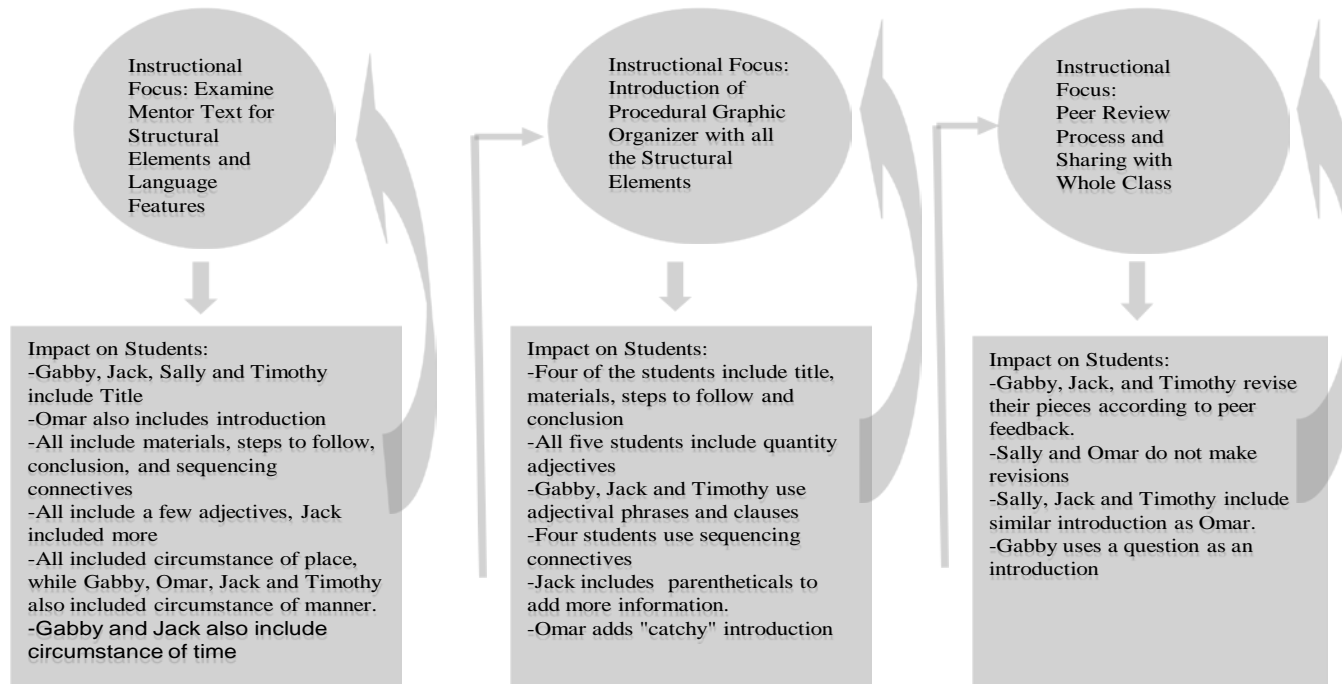


Figure 4.11: Instructional Impact on CLD Students' Procedural Writing Development Phase 1.

While Ms.B encouraged students to revoice, she became concerned about students' dependence on this type of introduction for all procedural pieces. And because Ms. B wanted her students to find "a way of crossing into and succeeding in different discourse communities" (Moje et al. 2004, p. 44) and to demonstrate their proficiency on standardized tests as well for their own personal use, she sought to clarify with students the expected conventions of procedural texts. Ms. B allowed students to use local knowledge and to appropriate each other's language; however she wanted students to be able to write procedures that contained more academic texts if the occasion arose. Reflecting on this topic, Ms. B stated, "It could have been because I wasn't clear. Maybe they weren't clear about the audience that I wanted to focus on. And they thought they were writing for themselves and their peers, since they're used to writing for themselves and each other...I don't think it wasn't until we kind of told them, and I don't think they understood the difference between their peers and the public audience." In her lesson on voice, Ms. B stressed the difference between procedural writing and personal narratives:

Ms. B: And why is that, besides not getting the reader's attention, what did we talk about?

Student: The commercials, using too much voice, like hello, just make sure you don't do a commercial.

Ms. B: Remember we talked about this, who would be our audience. Who's going to be our audience?

Student: All of us.

Ms. B: General right. So we have to use a specific language, not...When do you use that type of language, like we talked about it, 4th grade does a lot of what?

Gabby: Narratives

Ms. B: Narratives, and that's personal, but doing like recipes, or teaching someone how to do something, should you be that familiar? Who are you that familiar with? That's for someone you know, we don't know who else is going to read our recipes or work, remember when we read the manuals that we read, did it say, 'Hello, Hi, you can call me jay or you can call me ray.' Did it say something like that? No, it didn't right? (Fieldnotes, 10/23/07).

As a result of this lesson, students took to the phrase, "Not like a commercial" and used that when reading and revising each other's pieces and their own work. This phrase would be used throughout the development of the second piece as students continued to try and understand tenor, the writer/reader relationship, and in some respects challenge the inappropriateness of including their voice in procedural writing.

In addition to these lessons, Ms. B also introduced guided peer conferences. These are a variation of the typical one-on-one teacher-student conference of the writer's workshop (Graves, 1983; Fletcher & Portalupi, 2001). Ms. B decided that it might help students to meet in small groups to discuss the recipes and provide feedback in an effort to help students revise their recipe drafts. Ms. B met with three students, each student was given a "sticky note" to record positive comments related to the use of organizational and

language features of the genre, and recommendations for the writer to help improve the piece. Ms. B also provided the student with her comments and recommendations. The focus was also to make sure the pieces' introductions were "not like a commercial."

Gabby's development of recipes: Challenging "accepted" notions of genre even while following them. Gabby was among the first group of three students to have a guided peer conference. In that peer conference Gabby struggled with the notion of voice and asked Ms. B about introductions and why students could not introduce themselves to the reader/audience of procedures. This example serves to demonstrate oral-like language versus written-like language.

Ms. B: But what did we say about the introduction?

Student: Never start out with "Hello" because that's not a good way to get the reader's attention.

Gabby: That's appropriate to use in personal narrative, for procedure it's not because you're just explaining something.

Ms B: Who is our audience?

Students in unison: Public

Ms. B: Do we know the public personally? No. What was the previous one [procedural text] that we modeled- that we did a compare and contrast with? The "Helicopters" and what did we notice immediately?

Gabby: Follow the directions below to make paper helicopters.

Ms. B: It's right to the point, no ifs, ands, or buts, it's not going to ask you how you're doing, it serves a purpose. This is our focus. I'm going to have each

of you read your piece and we're going to give feedback (Fieldnotes, 11/01/07)

The discussion continued with a challenge to the expected norms of procedural texts.

Gabby: On [student's] beginning is like a commercial, funny and silly. But what I think about the beginning of a procedure is getting the person to know you...I am not saying getting to know you, but I say like you can say... "Hi, my name is so and so and I can show you how to make something." Well you don't have to but... (Fieldnotes, 11/1/07).

The use of *but* in Gabby's comment indicated some hesitation to accept that even for a general public audience you should remain neutral and not use personal or familiar language. Ms. B took what Gabby said into consideration and repeated the importance of audience.

Ms. B: But that's familiar, why do we have to say "hello?"

Omar: You always have to say "hello" to people.

Ms. B: But, but, but it's a procedure. When we looked at recipes did it say,

"Hello, boys and girls." No. It...[interrupted]

Omar it went right to the point.

Ms.B: It went right to the title, it didn't have to tell you what it was, the title did that. If it's a general [audience] then you want to be cut and dry. But let's say he's writing for chefs that he knows or if he's writing for chefs all over the world as a known chef, then maybe that would be appropriate

because people know him, but not for a general audience. It should just be specific and to the point. (Fieldnotes, 11/01/07)

While Gabby accepted Ms. B's response and wrote a different introduction for her final draft according to the established audience for particular pieces, she struggled and challenged the reasoning for excluding familiar, local language from procedural introductions for a general audience.

Gabby's chose to write about a favorite dish that she ate frequently at home, "arroz con gandules y pollo frito." She translated the dish into English. Her graphic organizer has the goal split into three sections, rice, fried chicken, and green beans. Then she has the ingredients for each of the parts listed on the back of her organizer. Her steps are also listed on the back below the ingredients. She used this to help her write her first draft. She wrote:

How to make rice with pigeon with some Fried chicken

By Gabby

Do you want to learn how to make a

Dominican dish like rice and pigeon peas with fried chicken? So you came to the right person!!!

First get all of your materials witch are: 2 cups of water filled up the whole way, 1 tablespoon of salt. 1 cup of rice, and

lastly 1 teaspoon of oil. Those are the materials for the rice. Then these are the things you need to get for the pigeon

peas...2 glasses of water half of a small onion (mashed up), 1 teaspoon of

garlic (mashed up), 1 teaspoon of salt, 1

Teaspoon of green pepper, 1 teaspoon of

cilantro, and lastly put in how many beans you when I ask you too. These are the materials for your fried chicken (Written artifact, 10/29/07).

Gabby did not get to finish typing her first piece in the allotted time. She was only able to finish typing up the introduction and ingredients for the rice and pigeon peas. Ms. B and the peer group provided Gabby with some feedback. While they gave her the “sticky notes” on which they wrote their responses, Gabby took her own notes while they talked to her about her piece. Ms. B had a question about the dish being solely Dominican Dish, being from Puerto Rico, she knew that it was a popular dish in Puerto Rico as well. Ms. B suggested that Gabby look up the countries that the dish was popular in. Omar suggested that it was just a Spanish dish. Ms. B stated that perhaps Gabby could do the research and add it as an asterisk:

Ms. B: It’s a special rice that’s made in Caribbean countries-I’m sure that other countries- maybe you can find out where it is- then use an asterisk at the bottom of the page, something like this dish can be found in the following countries (Fieldnotes, 11/01/07)

Students also commented on how her introduction sounded a lot like Omar’s first procedural piece that he volunteered to read aloud to the class. The group discussed whether it was appropriate, given the previous conversations. Gabby’s notes to herself included [typed as seen on page, with bold font to show her use of black marker for emphasis] (Fieldnotes, 11/01/07):

Really make the person interested.

Change your introduction a little bit because well because you said

Dominican Dish when it is Spanish Dish.

Also don’t forget the title has a little problem like I missed beans in the title (drawing of two little hearts on the page next to that note to herself).

Paragraphs

Mashed up

=important

Spanish not Dominican Dish

When I ask you to part

Materials for fried chicken

Get ready for the steps

Do the things neatly like put paragraphs for the steps

Or will get mixed up (smaller heart as period).

Try not to be like a bossy person in persurdure

Don't explain steps in materials (Written artifact, 11/01/07)

Given the notes from her peers and teacher, and the specific notes she wrote for herself, Gabby made changes to her second handwritten draft. Her second draft reflects many of the changes noted above; however, there is still some hint of personal language in her introduction, which she noted was still a question for her in her conversation about voice in procedure during the conference. At this point, it isn't clear whether Gabby buys into Ms. B's explanation of having a cut and dry introduction. She also did not get to finish the second draft. The following is Gabby's second hand-written draft:

How to make rice, fried chicken and green beans (11/02/07)

Do you want to learn how to make an Spanish Dish like rice, fried chicken and green beans then you came to the right person.

But first you need to get everything so get all your materials first you need 2 cups of water, 1 tabel spoon of salt, 1 cup of rice, and lastly 1 table spoon of oil., those are the materials for the rice. Then get oof your materials for the fried chicken first you need 2 tablespoons of salt, then1 teaspoon of garlic (mashed up). After, you get tea cup of oil, a lot of flower, chicken, and lastly Eggs. And for the beans 2 glass of water, half of an small onions 1 tea spoon of salt, 1 tea spoon of green pepper, 1 tea spoon of cilantro, and lastly put in how many beans you want. Then you make the rice first so put the 2 cups of water in a pan then boil the water for minutes while it's boiling get 2 little containers in one of them put 3 eggs on the other one put flower and then you are going to get your chicken and first pass it through the eggs than through the flower but before you do that you put another pan in oil then you start doing that and after you did that you are going to fry it on the 2nd pan. (Written Artifact, 11/02/07)

In Gabby's third draft she attempted to revise her piece from her hand-written notes, and this time took out the personal language she had included in the introduction. She also used spaces in between paragraphs for the different sets of materials needed for each part of the recipe. Gabby's wrote:

How to make rice with pigeon beans with some fried chicken
By Gabby (11/05/07)

Do you want to learn how to make a Spanish dish like rice and pigeon peas with some fried chicken?

First get all of your materials:

The materials for rice are: 2 cups of water filled up the whole way, 1 table spoon of salt, 1 cup of rice, and lastly 1 tea spoon of oil.

Materials for pigeon peas: 2 glasses of water half of a small onion, 1 teaspoon of garlic, 1 teaspoon of salt, 1 teaspoon of green pepper, 1 teaspoon of cilantro. You have how much you want after you grab another pan and put it on your stove with (Written Artifact, 11/05/07)

Gabby was frustrated with the piece. She felt that she could never finish in the time allotted and that she had too many elements to remember, which got in the way of effectively communicating how to make each item. In an interview during the final stages of the procedural unit, Gabby stated, "The worst thing I've ever written would be my recipe." When asked why this would be considered her worst piece she stated:

Like I know what to write, but it's like so confusing with the garlic, and the water, and the rice and the chicken. So then I just tried to make it simple, 'cause I wasn't going to put like go crazy for that. So I just changed it to just make fried chicken, cause before I had it like how to make rice with pigeon peas, and fried chicken and that's like three things, and that was like one. So it was like too much for me and plus, I really don't have a favorite food. I like a lot of things. I like rice, a lot

of chicken stuff like that so every time they give me stuff like that about what's my favorite food I always have to ask my mom cause I don't know. (Interview, 12/11/07)

After asking Gabby to explain when she asked her mom what her mom told her, she said:

Yeah, like when I asked my mom she told me that. And then I asked her how to make it. And cause like I seen her making it, but I really don't have that much experience seeing her like that. 'cause she cooks right when I'm in school so right when I come from school the food is already done unless on the weekends. And like I asked her and she said that for the chicken you need cilantro, you need uh... the rice, water, boiling water, a pan, oh my god a lot of things so I had to use the back of the page to put it in order and organize my ideas and that was not easy.

Given that Gabby said she used visualization to help her write procedures, the statement above helps to illuminate why the recipe proved to be challenging as she did not have personal experience and could not use the visualization strategy for this writing piece.

Finally, Gabby decided that for the final draft she was only going to concentrate on one of the dishes, rather than all three that made up the entire meal. Gabby selected to write the recipe for how to make fried chicken. For the final piece she wrote:

How to make fried chicken

12/10/07

By Gabby

Do you want to learn how to make fried chicken? Well follow these steps.

First get all of your materials:

1 plate, 4 eggs, flower, 1 container, 1 pan, 1 bag, oil and chicken.

Steps:

get 1 bag like of stop & shop and in there make sure it has no holes.

In their put in the flour like in two thirds of the bag.

Then get 1 container and put 4 eggs in it.

And then get a pan with oil and then put it on low so that mean while it can start to heat up.

After get 1 chicken pass it through the eggs, then put it in the bag and hold it tight and shake the bag.

And then after the oil been heating for a while put in the chicken and after when you see its ready from the bottom you flip it and then when you see it's a little bit covered in some chicken skin you flip until you see it like that on the other side also.

Finally you get a plate and take it out and so do the same with the rest.

ENJOY YOUR FRIED CHICKEN!!!

Gabby was finally able to complete the piece and felt that this was much less complicated to explain. Gabby stated:

I didn't get to finish so like two days ago I changed it on Monday. I changed it just to like chicken, yeah, and I'm already finished with it so. (Interview, 12/11/07)

Gabby's decisions to change the piece because it was not working demonstrated her understanding of the writing process and the notion of revision, in particular. Gabby was relieved to abandon her original idea when she realized that it was too cumbersome and that she would not be able to complete the assignment. In having chosen to write about one recipe rather than an entire meal, she was able to demonstrate her understanding of the genre's organizational and language features as well. Not all students demonstrated the same understanding of the revision process, and it was not completely clear whether this was due to a personal dislike of writing, or a genuine lack of experience and understanding of what revision meant.

Sally's development of a recipe: Revision as recopying. Sally decided to stick with the same topic from the second procedural piece and made up her own recipe involving ice cream and chocolate, two of her favorite foods. She went home and used the organizer to plan her recipe. On her organizer she includes the title: How to make ice cream chocolate. She lists the materials: Bag of chocolate, ice cream, ice cream cup, ice cream scooper, spoon. Sally also wrote out the steps on the organizer: Get the ice cream cup, and scooper. Start scooping ice cream (5 scoops). Put 60 pieces of chocolate on. Get the spoon and start eating. In the box for the steps, she has also written chocolate syrup, which she might have thought of adding to the recipe.

The following day, students were reminded about thinking of the introduction, before Ms. B met with different groups. She asked the students to work on their first drafts. Sally hand-wrote her first draft, which was exactly like her graphic organizer with the exception of adding the chocolate syrup that she had added later on the bottom of the organizer:

How to make ice cream chocolate (10/29/07)

Materials: Bag of chocolate, spoon, chocolate syrup, ice cream, ice cream cup, ice cream scooper.

1. Get the ice cream cup and scooper.
2. Start scooping the ice cream (5 scoops).
3. Put 60 pieces of chocolate on.
4. Pour on chocolate syrup.
5. Get the spoon and start eating. (Written artifact, 10/29/07)

The following day, while Ms. B was with yet another guided peer conference group, she again reminded the students of the focus for their lesson and had students working in the computer lab, while she met with the group. Sally typed her piece. She

selected a fancy font that had little spokes from the letters, rather than the script font she selected in her first piece. Sally typed the same exact piece that she had written down the day before. Sally wrote:

How to make ice cream chocolate (10/30/07)

By Sally

Materials: Bag of chocolate, spoon, chocolate syrup, ice cream, ice cream cup, ice cream scooper.

1. Get the ice cream cup and scooper.
2. Start scooping the ice cream (5 scoops).
3. Put 60 pieces of chocolate on.
4. Pour on chocolate syrup.
5. Get the spoon and start eating. (Written artifact, 10/30/07).

It is unclear whether Sally understands what is meant by revision or whether she does not put forth the effort to revise her piece because as she stated, “I think writing is boring, cause it’s not one of my favorite subjects” (Interview, 12/6/07). Following her typed piece, she was selected to meet with two other peers for a guided peer conference. Sally listened quietly as the other two boys read their pieces. She only participated when directly invited by the teacher. She also peered over Ms. B’s hand to see what Ms. B was writing on the “sticky note” and then wrote on the “sticky note.” When Ms. B asks Sally what she had to contribute, Sally responded: “It was good.” Even though the class had explicitly discussed the organizational and language features of the genre, Sally’s comments remained vague. Her vague comments also made it difficult to ascertain what Sally had learned from the unit. The following boy read his piece aloud and again Sally did not comment until Ms. B asked her. Sally responded by reading off of her “sticky note”: “Conclusion was really good. Materials, included the thing he needed.

Recommendation: change the introduction.” While there were more comments, the comments were still vague.

Then it was Sally’s turn to share her piece. She read very softly, one of the boys got up to close the door so that they would be able to hear Sally over the hallway noise. Sally began by stating to the group that she did not include an introduction and smiled. Ms. B asked Sally, “If you had to make one what would you do?” and Sally responded: “Ice cream chocolates.” As Sally read, Ms. B interjected with a couple of questions that would get her to think about being more specific like what type of chocolate is being used, Hershey or another brand.

After the conference, students were allowed to work in the computer lab to begin typing the revisions to the piece. Sally typed up her revisions and took some time to think about the comments she had just received in her peer conference. She began by adding a simple introduction. She also added many more adverbials to her final piece than she had included in both the organizer and the first draft. In her revised piece, Sally wrote:

How to make ice cream chocolate

By Sally

11/5/07

Follow these steps to make ice cream chocolate.

Materials

Bag of chocolate

Ice cream

Ice cream cup

Ice cream scooper

Spoon

Chocolate syrup

Steps

1. Get the ice cream cup, and the ice cream scooper put it on a table.
2. Open the refrigerator and take out chocolate ice cream, put it on the table.

3. Take the ice cream scooper and start scooping the chocolate ice cream into the ice cream cup. (5 SCOOPS)
4. Take the bag of chocolate, open it and start putting 60 pieces of chocolate on.
5. Get the chocolate syrup, and pour as much as you want on but make sure it doesn't overflow.
6. Take the spoon and start eating.(Written artifact, 11/05/07).

Sally took her peers' advice; she was very specific about taking the items out of the refrigerator and putting them on the table. She included an adverbial of manner as a warning about the chocolate syrup, "but make sure it doesn't overflow." And her piece has the introduction that she herself noted was missing. Sally decided to use a simple, clear introduction, similar to one of the mentor texts. She chose not to take Ms. B's advice about adding the specific brand of chocolate; instead she decided to leave this as it was. While Sally eventually made changes to her final recipe draft, it is unclear whether she would have done so had she not had the guided peer conference. In the post-procedural interview, Sally stated, "I write because my teacher tells me to." (Interview, 12/06/07) Sally's case demonstrates how the individual learner's unique personality and likes and dislikes also impact writing development.

To summarize this phase, similar to the previous phase with the "how-to" piece, Ms. B continued to build on the CLD students' procedural writing development. She emphasized the purpose of procedural text and its relationship to the audience and the expected norms for the voice of procedural pieces to a generalized audience. In addition, she continued to focus on the structural elements and language features. She drew students' attention to using more descriptive adjectivals and adverbials to provide the reader with enough information to be able to follow the recipe (See Figure 4.12). Ms. B

also facilitated the peer review process. Peers provided valuable feedback to each other in an effort to improve the writing quality of the pieces. Figure 4.12 shows this phase of the instructional impact on CLD students' developmental pathway. The figure shows how students input influenced Ms. B's instruction, and how she reflected and planned the next lesson according to students' needs.

Phase III: Concluding the Journey: How-To Make a Pasta Skeleton. Ms. P, the speech and language therapist, had discussed doing a lesson with the students combining Science and procedural writing during the writer's workshop. Since Ms. P and Ms. B often collaborated and were using a full-inclusion model, a model of special education in which general and special education teachers collaborate and team-teach (Reynolds, Wang & Walberg, 1987), to provide services for identified students, Ms. P designed the activity as a "pre-Halloween celebration." The activity involved making a skeleton out of different shaped and colored pasta glued to black construction paper. The students were to practice naming the bones that they included in their skeletons as well as to then write a procedure for creating a pasta skeleton. Ms. P stated:

And this activity isn't meant for you to learn all the bones of your body. It's really to see if you can create your own skeleton and then when you're done if you can take what you did and what you've been practicing and write about how you did that.
(Fieldnotes, 10/30/07)

Ms. P also designed a graphic organizer similar to the one that the students had been using. The difference was that she included a skeleton clip art at the top of the page and instead of writing, goal/purpose/aim she included lines for an introduction, then lines

for supplies/materials and finally lines for students to write the steps. It was unclear whether students should jot down notes on the graphic organizer while completing the skeleton; and none of the students did so. However, Ms. B reminded the students:

Keep these things in mind, because you will be writing the instructions to make these” (Fieldnotes, 10/30/07).

The students all seemed engaged in creating the pasta skeleton with the different types of pasta provided, even though none took any notes.

In the following days, students were working on both the revisions to the recipe pieces while simultaneously trying to work on the skeleton piece. Additionally, the teacher wanted students to complete the recipes by November 7th, because the student-teacher (Ms. S) had to complete her take over week (November 7, 2007- November 14, 2007). Most students focused on completing their second and final drafts of the recipe first. Consequently, many of the students forgot the steps that they took to create the pasta skeleton and had a difficult time completing the piece. As a result only two of the five students, Timothy and Sally, completed the drafts and the final skeleton piece.

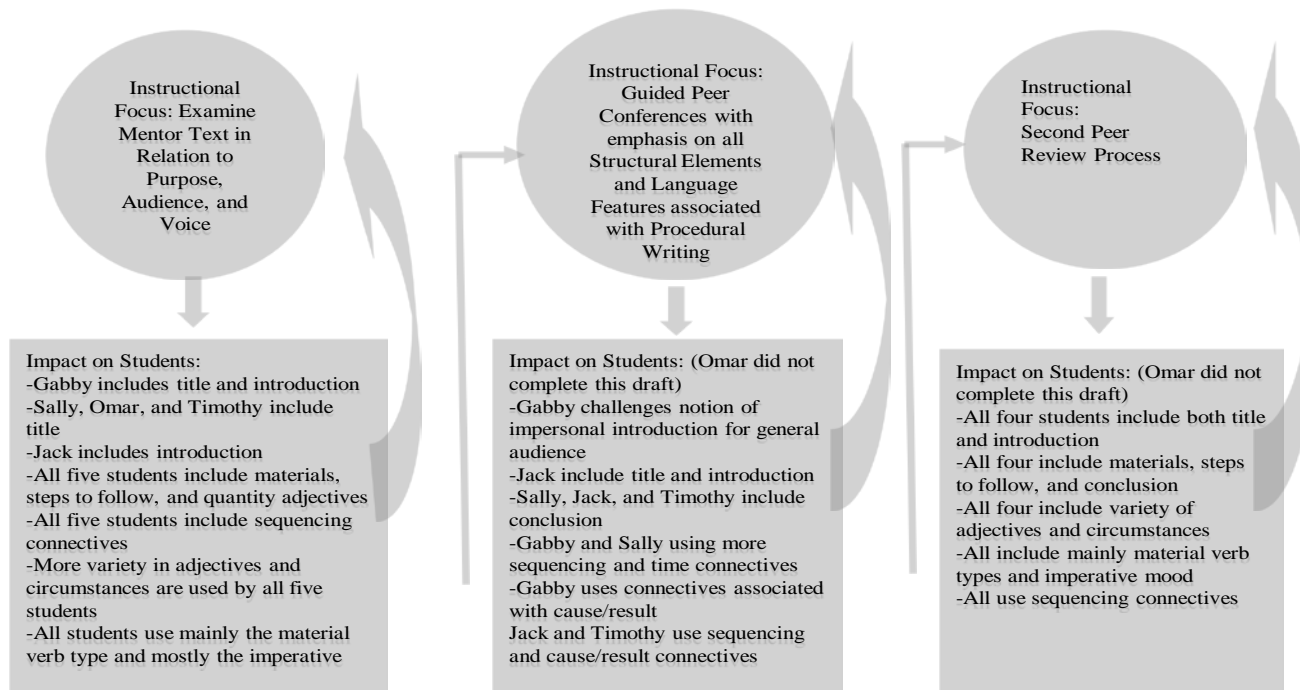


Figure 4.12. Instructional Impact on CLD Students' Procedural Writing Development Phase 2.

Using diagrams in procedural pieces. To assist students with remembering the steps taken to complete the skeleton piece, Ms. B decided to incorporate a lesson on using diagrams and illustrations with procedures. Again she relied on mentor texts to illustrate how diagrams were helpful in most how-to manuals. She provided each student with their own copy of diagrams of how simple machines work. She asked students to look at their skeleton pieces and go back and draw out, step-by-step, how they glued the pasta onto the black construction paper. She gave students paper with blank boxes for them to sequentially draw out the steps they took to create the pasta skeletons. Students were instructed to complete the diagrams before going back to finish the skeleton drafts.

Gabby, Omar, Jack, and Sally worked diligently on creating intricate step-by-step diagrams for gluing the pieces onto the page. Because of that Gabby, Omar and Jack ran out of time and could not complete the skeleton drafts. Jack added that this it was “extremely difficult” to go back and remember how he had completed the piece. Jack said that this procedure was the worst thing he’d ever written, he said it was:

the actual ...really complicated... since you have to use all sorts of parts, like the long tubes, the short tubes, the small shells. It’s really hard, ‘cause since you’re putting them altogether, it sort of a bit touch and complicated, since it’s sort of like when the reader is trying to make one like that they’ll probably mess up or something, because since you’re putting together all those parts it can sort of drive you a bit well crazy. And you have to write it correctly, so the reader gets what you’re saying (Interview, 12/07/07).

And even though Sally was able to complete the piece, her piece was very vague. She included four very basic steps, that included getting the pasta and glue and to “Start gluing the pasta on to the black construction. Write your Name on,” which in essence was the extent of the piece. In her reflection about writing, she stated: “The boring part is when I had to write things that my teacher tells me to write that I don’t like.” When asked for an example, she said, “The skeleton piece.” So while this piece was meant as a fun activity, in the end it was perceived by some of the students as “extremely difficult” and “boring”. Timothy was the only student to write three drafts and complete the piece.

Timothy’s development of the Skeleton piece: Focusing on the “pacific” details.

Timothy did not get too far when writing the first draft. Like his peers, he had a hard time thinking about the sequence of steps. His first draft included the title, the introduction, and the materials. His first draft included no steps. After completing the diagram activity, he was able to include some steps in the subsequent draft, although he did not complete the draft. His second draft read (11/15/07):

Let me show you how to make a skeleton out of pasta.

Materials

Spaghetti, macaroni, tiny/long pasta tubes, wagon wheels, tiny shells black construction paper, glue,

First you get 5 tiny tubes. Next you get 4 wagon wheels then get 6 curly macaroni also 2 long tubes and 20 uncooked pasta. Second you glue the 5 tiny tubes together. Third you get 8 pieces of macaroni and glue 2 on each side of the 5 glued tubes. fourth you get 2 long tubes and glue them on top of the 5 tubes. Next you get 4 out of 6 of the curly pasta and glue 2 together on the

bottom of the one long tube and do the same on the other side. Next (Written artifact, 11/15/07).

Although Timothy's directions were vague, he tried to add more specific detail through the use of adjectivals and adverbials. He included the type of pasta (*wagon wheels, curly macaroni*) to use and where to glue the specific pasta (you get 2 long tubes and glue them on top of the 5 tubes). While the steps are still rather confusing to an outside reader, he seemed to be more aware of the need to provide details about the types of pasta to use and the importance of circumstances of place for this type of procedural piece, for example, "glue 2 on each side of the 5 glued tubes." In his final draft he continued to build upon his second draft to complete the steps and to conclude the piece with a comment, included below.

Timothy 11/26/07

Let me show you how to make a skeleton out of pasta.

Materials

Spaghetti, macaroni, tiny/long pasta tubes, wagon wheels, tiny shells black construction paper, glue

First you get 5 tiny tubes. Next you get 4 wagon wheels then get 6 curly macaroni. Also, get 2 long tubes and 20 uncooked pasta.

Second, you glue the 5 tiny tubes together one on top of each other.

Third, you get 8 pieces of macaroni and glue 2 on each side of the 5 glued tubes. Fourth you get 2 long tubes and glue them on top of the 5 tubes. Next you get 4 out of 6 of the curly pasta and glue 2 together on the bottom of the one long tube and do the same on the other side. Next you then you put shell pasta on the bottom of both sides of the

2 curly pasta glue them together. Then put 2 More curl past on both sides of the skeleton. Then put 5 pasta on each side of the fingers and save ten of them for the feet. Then you get the green pasta and put it below the spine. Then get 2 wagon wheel pasta and put them below the green pasta and put 5 of the ten pasta below the wagon wheel put 5 on left and right. If you want to draw or make the head out of pasta be my guest. (Written artifact, 11/26/07).

In his final draft, Timothy focused on trying to fix run-on sentences. He added some punctuation to the final draft, making some of the steps a little easier to read. This was due to some hints and help he received from the student-teacher. In this draft, he also tried to make the piece clearer by adding some of the bones discussed in the lesson (fingers, spine). There was no peer, group, or teacher conference to help him see that he included extra pieces of pasta in the steps than he gave directions for, for example he wrote: “Third you get 8 piece of macaroni and glue 2 on each side of the 5 glued tubes.” It is unclear in this step why 8 pieces were needed when only 4 were glued. Despite this, he was the only one of the five focal students to complete the piece and to include more specific information. His piece reflects a variety of adjectivals and appropriate circumstances/adverbials of place as required by the piece.

He also had some fun with the piece as he changed the font color to red. He stated, “I put it in red for blood. You have blood in a skeleton. I think it’s appropriate for the passage.” When asked to elaborate on why he ended the piece with “by my guest” Timothy responded:

When my mom or dad say ‘be my guest’ they mean you have a choice you don’t have to, so you can draw the head or make it out of pasta, but I’m not saying you have to, just be my guest if you want to draw do it. (Fieldnotes, 11/26/07)

His response demonstrated that he also was drawing from his personal background knowledge when asked to write. In addition, this comment described how and why he incorporated aspects of oral-like language into his written piece.

In this phase of the procedural unit, students continued to build upon the prior two phases to continue adding structural elements that would assist the audience/reader in following this “how-to” piece (See Figure 4.13). Ms. B wanted to expose students to different structural aspects that are found in how-to procedural text that involve building or assembling an object/item. Students focused on this aspect, and in some cases were unable to complete the actual writing of this piece.

Summary of Instructional Context and Impact on Students’ Procedural Writing Development

Students showed a tacit knowledge and awareness of the structural and language elements of procedural writing. Students quickly developed explicit knowledge of the elements and features and incorporated these into their own texts. Developing and refining students’ knowledge of the structural and language elements of procedural writing was layered and involved multiple activities as seen in Figures 4.11-4.13. Figure 4.14 is a compilation of Figures 4.11-4.13 to show how each phase builds upon the next in terms of the instruction and impact on the students’ writing development, but also

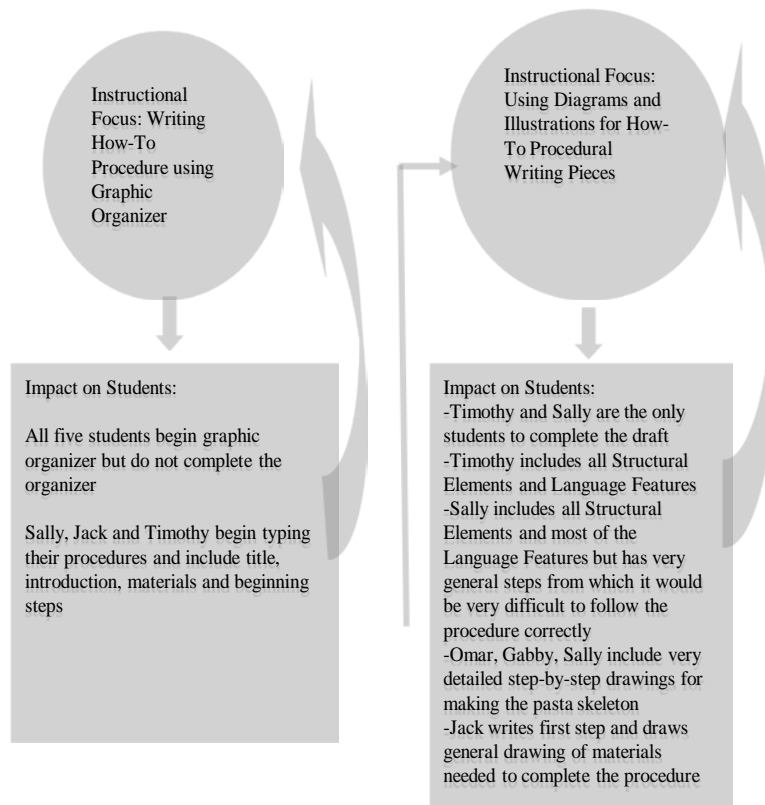


Figure 4.13. Instructional Impact on CLD Students' Procedural Writing Development Phase.

includes arrows to show that the process was iterative and recursive, and not linear.

Figure 4.14 was modeled after Souto-Manning's (2010) conceptualizations of culture circles. In her conceptualization of culture circles, she comments on how each aspect of her model relates and is negotiated and that it is recursive in nature. In the contextualized genre approach each phase of the instructional unit was negotiated with students and impacted and influenced the next phase, which continued to build upon each other through the final post-persuasive piece. Each student had their own pathway, yet most developed a deeper understanding and ability to write procedural texts during the unit of instruction.

One issue that students struggled with was in understanding how to construct introductions for generalized audience. Students preferred to use personal stance and language to invite the reader/audience to read their piece. Gabby, in particular, did not see the impersonal statements of the published mentor texts as inviting to readers and questioned this aspect of the genre. However, they did not explore the historical reasons for this genre's form. Instead, most students accepted Ms. B's explanation and included simple declarative statements as introductions for their procedural pieces.

Cross Case Analysis

In this section, I briefly discuss the five focal children and the themes that emerged with regard to the similarities and differences in relation to the students' writing development in the procedural genre. Understanding more about the writing development of CLD upper elementary students is of great importance for educators, researchers, and policy makers, especially amidst the context of high stakes testing and concern over students'

written performance. The findings indicate that there are mixed results in terms of student growth and development of the procedural genre with relation to a context/text based approach to exploring the genre. Each learner’s unique characteristics and knowledge greatly impacted their application of the organizational and language features that were presented during the writer’s workshop lessons.

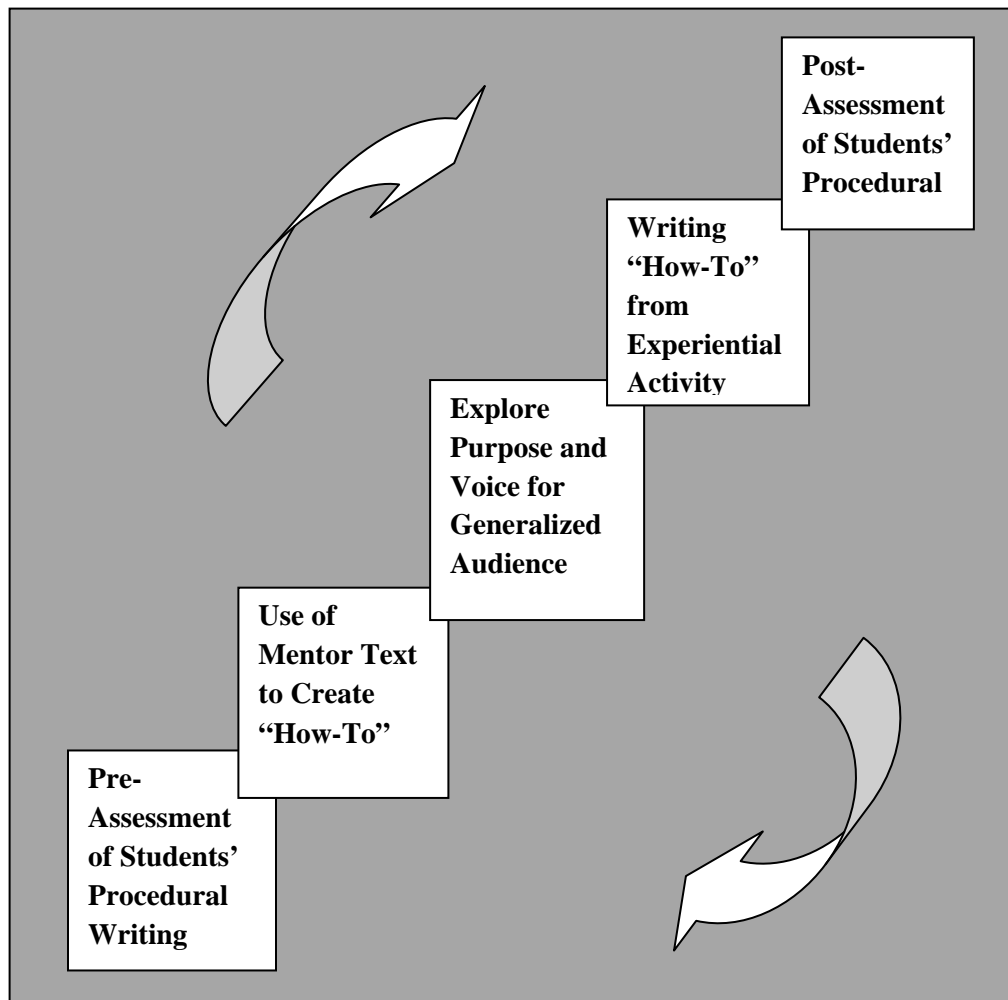


Figure 4.14. Instructional Cycle for Teaching Procedural Writing.

Each aspect of the organizational and language features analyzed will be explored further under the following categories: Introduction, Materials, Steps, Conclusion, Verb/Processes types, Tense, and Circumstance/Adverbial Phrases. In each category the findings from the analysis of writing samples, and tables summarizing the students' development will be compared. The larger case will also be discussed to determine the impact of the context/text based teaching of the procedural genre on the writing development of the students.

Organizational Features

Introduction. These analyses suggest that all five students used an introduction in the post-procedural piece and seemed to understand the need for stating the purpose or aim of the piece for the reader at the end of the unit. For example, they all included a question or statement that described the goal or aim of the piece (See Table 4.1). In some cases, students only used the title to reflect the goal/aim of the piece. This was modeled in the mentor text of a recipe as an appropriate way to establish the goal/aim of the piece. The pre-procedural writing sample reveals that only one of the five students, Gabby, included this aspect at the start of the unit. The other four students only understood the relevance of including this aspect as a result of examining published examples and utilizing a graphic organizer that helped the students include all aspects of the organizational features. By the final draft of the first piece, all five of the case study students included both a title and introduction to their procedural pieces.

While the students all came to include this aspect of the organizational feature in their writing, the ways in which they engaged in inviting the reader to the piece varied. Gabby preferred to use a question and did this for all her procedural pieces. Jack and Sally used a combination of questions and statements to invite the reader to follow the procedure. Omar, influenced by the media, decided to use an introduction that incorporated the language of advertising, such as “you came to the right guy.” He claimed that this would “grab the reader’s attention.” After discussions about accepted standard ways of writing procedural introductions, Omar chose to use simple statements that were “right to the point.” Timothy, influenced by his peers, decided to use an introduction modeled after Omar’s, however, he also decided to use simple statements and questions after the discussion about accepted standard ways of writing procedural introductions.

Gabby used an introductory question right from the first draft of the pre-procedural unit piece. Using a question indicates that she is thinking about the reader/audience while writing the piece. She was the only one to include a question that would invite the reader to learn to how to construct the terrarium as described in the pre-procedural prompt. Omar and Sally both decided to repeat the prompt to start the pre-procedural unit piece. Jack and Timothy both started the piece with the steps.

Examining the mentor text samples of procedural pieces, and using graphic organizers helped the students understand the need for including introductions in their procedural pieces. As previously stated, the mentor texts had a variety of introductions,

albeit most were direct and to the point. However, having peers read aloud their introductions early on in the unit appeared to have influenced many of the writers in the

Table 4.1

Structural Elements of Procedure: Introduction

Student	PR	1 (How to)			2 (Recipe)			3 (Skeleton)			PT
Items Included											
Gabby	Intro	Title	Title & Intro	Same	Title & Intro	Same	Same	Title & Intro	Same	NC	Intro
	RP	Title & intro	Same	Same	Title	NC	NC	Title & Intro	NC	NC	Intro
Sally	RP	Title	Same	Title & Intro	Title	Same	Title & Intro	Title & Intro	Same	NC	RP
		Title	NC	Title & Intro	Intro	Title & Intro	Same	Title	Same	NC	Title & Intro
Timothy		Title		Title & Intro	Title	Same	Title & Intro	Intro	Same	Same	Title & Intro

Note. Same = Exact copy from previous draft; PR=Pre-Assessment Writing Piece; PT = Post-Assessment Writing Piece; RP = Repetition of Prompt; NC = Student did not complete this draft version.

classroom, and not necessarily in ways the teacher expected. Omar's use of advertising and colloquial language was revoiced many times by students, first his writing partner and then by the other four students. While mentor texts were brought in again to help students understand the notion of purpose, audience, and academic texts for school,

Gabby continued to question why the use of familiar and colloquial language was not an acceptable standard form. She felt that using language that was familiar would help connect to readers and while she changed the introduction that was similar to Omar's, she continued to question why this type of language was inappropriate. In addition, Gabby continued to use questions as a way of inviting her reader indirectly, rather than use a more direct introduction like those modeled in the mentor texts. Her use of a question to invite the reader fits her personal goal of trying "not to be a bossy person in persurdures." Sally did not question the use of informal, colloquial language, but used such in her final draft of the skeleton piece, stating, "Want to make a skeleton out of pasta? If you do then its your lucky day, because heres how." Omar, Jack, and Timothy used the mentor texts as models and did not argue for using more colloquial introductions, instead they decided to write simple, direct introductions.

Materials. Students included the materials from the very first pre-procedural unit prompt. This may have been a result of the language of the prompt which explicitly stated that there were many different materials that were used. However, how the students incorporated the materials varied slightly. In the pre-procedural piece, Gabby, Sally, Jack, and Timothy weaved in the materials while writing the steps, while Omar listed the materials first separately before writing the steps out. Gabby and Sally followed this from the graphic organizer that they created in which they wrote out the steps as a separate idea. Jack and Timothy listed the materials separately on their graphic organizer and then incorporated them into the steps as they wrote out the steps to follow. Omar chose not to complete a graphic organizer and instead wrote on the lined paper.

Subsequently, after analyzing the mentor texts and using the graphic organizer, all began listing the materials separately as a separate section after the title and introduction of the procedural piece (See Table 4.2). Students developed different techniques for incorporating this aspect. Gabby and Sally used semi-colons and short phrases to list the materials for the reader. Omar, Jack, and Timothy used short phrases such as “First you need...” “Items you need...” and “This is what you need:” After examining the mentor texts, all five formatted the materials as a list for all subsequent pieces.

Table 4.2

Structural Element of Procedure: Materials

Student	PR		1 (How to)	2 (Recipe)				3 (Skeleton)			PT	
			Materials Included as a Separate Section									
Gabby	Inclu- ded In Steps	✓	✓	✓	✓	✓	✓	✓	✓	✓	NC	✓
Omar	✓	✓	✓	✓	✓	NC	NC	✓	NC	NC	NC	✓
Sally	Inclu- ded in steps	✓	✓	✓	✓	✓	✓	✓	✓	✓	NC	Inclu- ded in steps
Jack	✓	Inclu- ded in steps	NC	✓	✓	✓	✓	✓	✓	✓	NC	✓
Timoty		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Note. ✓= Aspect was included as a separate section in draft; NC =Student did not do this draft version.

Steps. The number of steps varied greatly from student to student. While the number of steps used varied, all five students showed growth in the level of specificity of

the steps. Students added more detail to the steps as a result of the introduction to mentor texts, barrier activity, and peer/teacher review process. Some students added more steps while others just added more description (See Table 4.3). All five children developed a clear understanding of the need for specificity in describing the process of how to make/do something and were able to incorporate their own ideas about what was important to include in the process. In addition, the students developed a sense for the organizational component of steps as separate paragraphs when writing procedural pieces. However, while they were able to do this in different drafts within the unit, only one student, Omar, was able to incorporate this organizations structure into the final post-procedural piece.

Gabby showed a steady growth in the number of steps, and for her the increase of steps resulted in more specificity. For Gabby the time requirements were difficult in the pre-procedural piece. She was only able to brainstorm and only begin the piece, including only two steps in the allotted time. This changed as she understood the organizational and language features required of the genre. By the post-procedural piece she was not only able to brainstorm using a graphic organizer, but was also able to complete the entire piece, which included thirteen steps. As a result, Gabby's pieces grew in length with subsequent drafts as she would remember to add more information.

Omar, in contrast showed a decrease in the number of steps, however he added the use of adjectives and adverbs to provide more specific information. His post-procedure unit piece had fewer steps than the pre-procedural unit piece, however he included more clauses with more information in the post-procedural piece. While his pieces showed

some growth in the use of adjectives and adverbs, this growth was small when compared to Gabby, Jack and Timothy. Omar adhered to his understanding of the genre as “sticking to the point” and kept his procedural pieces simple and short.

Table 4.3

Structural Elements of Procedure: Number of Steps Included

Student	PR		1 (How To)		2 (Recipe)			3 (Skeleton)			PT
	Number of Steps Included										
Gabby	2	6	8	8		6	7	DNF		NF	13
	9	5	Same	Same	6	NC	NC		NC	NC	4
Omar	7	7	Same	10	5	5	Same	1	4	Same	7
Sally	4	3	NC	Same	4	6	5	DNF	2	2	6
Jack	9	4	11	6	5	8	9	DNF	5	11	7
Timothy											

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; Same = Exact copy from previous draft; DNF = Student did not get to finish the draft; NC = Student did not do this draft version.

Sally showed no growth in terms of the number and very little growth in relation to adding more specificity to her steps. The exception was to her first piece on making ice-cream sundaes. She went from seven to ten steps in her final and added more specific information as a result of the guided peer conference. Despite peer and/or teacher

feedback, Sally chose to recopy the piece without making further changes. For example, her recipe and skeleton pieces showed no changes from second to final draft. Finally, Jack and Timothy varied in the number of steps between drafts of pieces.

Timothy used fewer steps in his first piece on how to make a milkshake/sundae, he added specific details after meeting with his peer. In the subsequent procedural pieces, each draft increased in the number of steps and his drafts included more details through the use of verb choice, adjectivals, and adverbials. While Jack's number of steps decreased as a result of using techniques such as parentheticals to include important information.

Conclusion. While a traditional conclusion is not a typical feature of procedural texts, a comment or evaluation about the usefulness of the procedure, or warnings to adhere when following the procedure is an optional aspect of the genre (Butt et al., 2000; Derewianka, 1990). Students varied in the use of conclusions for the procedural piece (See Table 4.4). Only two of the five students, Sally and Omar, used a conclusion in the pre-procedure unit piece. Throughout the unit, students started to use a conclusion and it often was a simple comment such as "Enjoy!" In the post-procedure prompt, all but one student, Jack, included a concluding comment or evaluation at the end of their piece. It seems likely that Jack did not include one due to a time-constraint; he did not finish his draft in the time allotted. Jack and Timothy both included a warning in their first procedural piece in the unit. Jack added a warning about taking a pet goldfish to the vet should "the fish develop a fungi that does not clear up when given the appropriate fish fungi pill". Timothy included a warning about being careful with the blender, telling

children that should the blender break they “could get cut”. Warnings were included in some of the sample mentor texts explored in the classroom. Timothy was among the group that examined the manual mentor text, which included a warning. Jack was part of the group examining the recipe mentor text, which did not include a warning. However, having had experience with video/computer game manuals, Jack may have been exposed to including a warning in procedural pieces and decided to do so. In subsequent pieces, Jack went on to comment on his recipe, “Have a nice breakfast,” while Timothy used “Enjoy” in all subsequent pieces.

Table 4.4

Structural Elements of Procedure: Conclusion(*)

Student	PR	1 (How To)			2 (Recipe)			3 (Skeleton)			PT
Aspect Included in Drafts											
Gabby		✓	✓	✓		✓		DN F	DN F	NC	✓
Omar	✓	✓	✓	✓	✓	NC	NC	DN F	NC	NC	✓
Sally	✓	✓	✓	✓	✓	✓	✓	DN F			✓
Jack		✓	NC	✓	✓	✓	✓	DN F	DN F	NC	
Timothy		✓	✓	✓	✓	✓	✓	DN F	DN F	✓	✓

Note. (*)Aspect is Optional in Procedural Texts; ✓ = Aspect included in text; PR = Pre-Assessment Piece; PT = Post-Assessment Piece; DNF = Student did not get to finish this draft version. NC = Student did do this draft version.

Gabby and Timothy utilized “Enjoy” as the comment for most, if not all, of the procedural unit pieces. Gabby even included this when it caused some confusion in

meaning. For example, she wrote “then enjoy your fish” when giving instructions on taking care of a pet goldfish. Gabby volunteered to read this piece aloud and got feedback from her peers and the teacher that this comment was a little ambiguous and made them think that she was implying that they should eat the goldfish. In order to clarify, rather than change the comment “enjoy,” she decided to change the noun phrase to “Then enjoy your pet.” She subsequently used “Enjoy” to complete all her procedural pieces including her final piece which read, “Enjoy your terrarium!!!” Timothy also used “Enjoy” to comment on making a sundae, his mom’s chocolate cake, and the post-procedural rewrite about making a terrarium. It appeared as though both Timothy and Gabby relied on this as the standard comment for most, if not all, procedural pieces.

Both Omar and Sally included a comment at the end of the pre-procedural piece. They were the only two students to include a conclusion at the end of the pre-procedural unit piece. Omar stated, “And that’s how you make your terrarium.” And Sally claimed that, “The seeds will grow in about 4 or 5 days. Then your terrarium will be even more perfecter and nicer.” Subsequently, Omar included a variety of comments, such as “Finally your car is scueky clean,” “There you have it a nice bowl of mac and cheese,” and finally in the post-procedural rewrite “Then you finished your terrarium.” Each of his comments seems to add closure to the procedure for the reader. And these comments match the piece accordingly. Sally followed the pre-procedural unit piece with a recipe and commented “Get a spoon and start eating your sundae!” For her second piece she also chose to do a very similar recipe and ended the piece the exact same way. This

would fit her attitude toward writing as a chore and something she has to do “because [the] teacher tells [her] to.”

Summary of Organizational Features. These analyses suggest that graphic organizers and peer/teacher conferences may have a great influence over when and how students develop organizational features of the procedural genre into their writing repertoire. They also suggest that students also rely on their prior experiences and background knowledge to complete procedural writing tasks required in school. All five students were able to include materials and steps in the pre-procedural piece, indicating that they knew the general purpose for procedures was to explain how to do something and this required specific materials and a process or steps in order to complete the procedure. However, they also reveal the variation in degree to which they relied on prior experiences and background information as well as their awareness of the overall organizational features of the genre. These differences in students’ prior knowledge were particularly evident in the development of an introduction, number of steps and specificity of steps, and the use of a conclusion. The use of mentor texts was also particularly influential and evident in the ways in which they shaped students’ writing with respect to the additions and revisions made. Often changes to the organizational features of the procedural piece reflect students’ developing awareness and familiarity with the genre through the exploration of mentor texts. In addition, the specific graphic organizer that included all the organizational features helped students focus on the actual information rather than having to think about the organization. As a result, the organizational features became more and more internalized as the students wrote

subsequent procedural pieces. Finally, the peer and teacher conferences were influential in helping some students develop more specificity in the writing of steps by including more steps to make the procedure clearer.

Language Features

Adjectives/Adjectival Phrases/Adjectival Clauses. There are a number of different types of adjectives, which according to Derewianka (1998) include: (1) quantity, (2) classifying, (3) factual, (4) opinion, and (5) comparing. In addition adjectival phrases and adjectival clauses are used to add more information to the noun. Derewianka (1998) notes that, “factual and classifying adjectives are most frequently found in procedural texts” (p. 37). All five students showed growth in the number of adjectivals used throughout the procedural unit. While all students showed growth, this growth varied among the learners. In addition, all students showed some growth in the variety of adjectivals used. All students showed variety of adjectivals according to the type of procedural piece (how-to and recipe), and even within the same type, with some variation among the students (See Table 4.5). Additional time to work on drafts and revisions among drafts led to additions in amount and variety.

Gabby, Jack, and Timothy showed the most growth throughout the unit in amount and variety, they showed growth in the amount of classifying, factual and adjectival phrases used, while Omar and Sally showed little growth in amount, but little to no growth in variety. Gabby showed the most growth from pre-procedural to the post-procedural piece. One factor that may have led to these results was the fact that, as stated before, Gabby initially struggled with the time constraints of the prompt. However at the

end of the unit, Gabby was more aware of the genre's organizational and language features and was able to complete a full draft.

Table 4.5

Language Features of Procedure: Adjectives

Student	Types of Adjectivals	Number of Adjectivals Used											
		PR	1 (How To)			2 (Recipe)			3 (Skeleton)			PT	
Gabby	Quantity Adj.	1	3	6	5	11	21	13				NC	21
	Classifying Adj					6	5	3	1	1			9
	Factual Adj.		2	2	2	1	4						3
	Opinion Adj.	1				1	1						
	Comparing Adj												
	Adjectival Phrase	1	2	2	2	11	19	4					3
	Adjectival Clause					2	1						3
	Quantity Adj.	9	1	2	1	2	NC	NC	DNF	NC	NC		9
Omar	Classifying Adj	5											4
	Factual Adj.	1	4	5	4	1							1
	Opinion Adj.			2	2								
	Comparing Adj		1										

(continued)

Sally	Adjectival Phrase	3				1						2
	Adjectival Clause											
	Quantity Adj.	2	1	1	1	2	2	2				1
	Classifying Adj	6	4	4	5	6	2	7		1	1	7
	Factual Adj.									1	1	
	Opinion Adj.	2							1	1	1	2
	Comparing Adj	1										1
Jack	Adjectival Phrase	1	2	2	3	2	1	2	1	1	1	1
	Adjectival Clause											
	Quantity Adj.	3	2	NC	4	2	3	4	DNF	1	1	10
	Classifying Adj	1	6		7	9	11	17		2	2	6
	Factual Adj.	1	5		6	3	4	4		8	8	3
	Opinion Adj.		3			2		2				
	Comparing Adj					1		1				
	Adjectival Phrase	5	2		3	6	3	5				6
	Adjectival Clause	1				5	2	5				1

(continued)

Timothy	Quantity Adj	1	1	1	6	6	6	DNF	15	29	3
	Classifying Adj	5	1	1	8	6	5	7		4	7
	Factual Adj,	2				3	3	3	9	13	1
	Opinion Adj.				1						
	Comparing Adj										
	Adjectival Phrase				2	4	2	4	1	3	5
	Adjectival Clause										

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; DNF = Student did not get to finish the draft; NC = Student did not do this draft version.

Verb/Processes Types. According to Halliday (1985; Halliday & Matthiessen, 2004) there are six different processes, or verb, types that describe different aspects of experience. The six different verb types include: material, mental, verbal, relational, behavioral, and existential. The material verbs relate information about the action or happenings, such as ‘run’, ‘tried’, ‘skipped’. Mental verbs are used to describe thoughts, beliefs, feelings, and opinions, such as ‘thought’, ‘wished’, ‘wanted’, ‘liked’ (Derewianka, 2008). Verbal processes are verbs that report someone’s words, such as ‘said’, ‘whimpered’, ‘shouted’. Relational verbs link two ideas together and are typically represented by ‘to be’ and ‘to have,’ such as hexagons *have* six sides. Behavioral verbs describe behaviors and are described by Halliday and Matthiessen (2004) as verbs in

between the material and mental process types. These verbs include ‘breathe’, ‘listen’, and ‘touch’. Existential verbs represent existence, and are often recognized by the use of the word *there*. For example, “There are three states of matter.” All five of the students used the material processes for the majority of their pieces, as is typical for this genre of writing (Butt et al., 2000; Derewianka, 1990; 1998). However, they differed in the amount and additional processes types used throughout the unit on procedural writing (See Table 4.6).

Both Omar and Timothy demonstrated a small amount of growth in the amount of verbs used per piece and in the verb types. Both boys used a maximum of three different verb types at a time in their writing pieces. In addition, mental and relational verb types were the two other main types of verbs after the material verb type. Both boys showed steady increases in the amount of material verbs used, with Timothy using slightly more material processes than Omar throughout the unit.

Sally made the least amount of growth in the amount and variety of verb types used. Her drafts were very similar, if not exactly the same, and therefore her usage of the verb types did not change across the pieces written throughout the unit. It is interesting to note that she did have a lot of variety in the pre-procedural piece. Then in the subsequent pieces, she used a couple of mental and/or relational verbs. While her post-procedural piece shows variety, it is unchanged from the pre-procedural piece. One explanation in the variety of the pre-procedural piece is that the format of the piece included aspects typically found in a narrative essay rather than a procedural piece.

Gabby and Jack showed the most growth in relation to amount of material verbs used throughout the unit. However, Gabby showed moderately higher amounts of both amount of verbs and verb types. She went from using 8 material verbs in her pre-procedural unit piece to 58 in the post-procedural unit piece. Throughout the unit she also increased her use of mental verbs. She used two verb types in her pre-procedural piece, then four in the following piece, and then five in the final draft of the second piece and her post-procedural piece. Jack, on the other hand, used the most variety in the first procedural piece of the unit, where he included five of six verb types. This could be due to his familiarity and comfort with the genre, as he stated that he read video game manuals at home. His subsequent piece on cooking included fewer verb types, three of six verb types. The variety in verb types is most likely also influenced by the type of procedural piece.

Table 4.6

Language Features of Procedure: Processes/Verb Types

Student	Process Types	Amount used										
		PR	1 (How To)			2 (Recipe)			3 (Skeletons)			PT
Gabby	Material	8	21	29	27	6	23	23	3	3	NC	58
	Mental	4	2	4	4	2	5	5	1	1		8
	Relational		3	3	3	4	2	3				10
	Verbal					1						1
	Behavioral		2	2	2			1				1
	Existential							1				
Omar	Material	13	6	7	7	15	NC	NC	3	NC	NC	16
	Mental	1	2	1	2				2			4
	Relational	3	2	2	2	1						
	Verbal											1
	Behavioral											

(continued)

	Existential											
Sally	Material	18	14	14	20	16	6	16	3	3	6	18
	Mental	1	1	1	2	1		1	1	1	2	1
	Relational	3							2	2	2	3
	Verbal	1										1
	Behavioral											
	Existential											
Jack	Material	12	14	NC	20	20	17	31	DNF	3	NC	20
	Mental	3	4		6	7	8	11		1		5
	Relational	4	4		8	4	14	16				2
	Verbal		2		3							
	Behavioral		1		1							
	Existential											
Timothy	Material	11	16	12	15	22	22	23	3	14	27	11
	Mental		2	2	3	2	2	2			1	
	Relational	1	2	1	1	1	3	1			1	3
	Verbal											
	Behavioral											
	Existential											

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; NC= Student did not do draft; DNF = Student did not complete draft.

Tense, Aspect, Voice, and Modality. The verb tense provides information about when in time something occurred, occurs, or will occur (past, present, future). The verbal aspect communicates the writer's stance about the character of the action or state of the verb, for example, whether that action or state is conceived of as beginning, continuing, ending, iterative, or completed. Grammatical voice, with respect to verbs, encodes the semantic agent as the subject of the verb (active voice, as in 'I ate the sandwich'), or

Table 4.7

Language Features of Procedure: Tense, Aspect, & Mood

Student	Amount used											
	Process Types	PR	1 How To			2 Recipe			3 Skeleton Directions			PT
Gabby	Imperative	2	15	21	19	7	11	21	1	1	NC	48
	Simple Present	1	5	6	8	3	5	7	1	1		9
	Passive Simple Present							1				
	Modal:											
	High											
	Medium	3					3	1				4
	Low		1	1	1							
	Simple Past					2	2					
	Future		1	1	1							1
	Present	1					3					1
	Progressive											
	Present Perfect											1
	Present Perfect Progressive							1				
	Present Participle						1					
	Passive Participle					1	2					
	Past Perfect		1	1	1							
	Infinitival	5	3	5	5	3	5	3	2	2		7
	Base form of verb			1	1							2
Omar	Imperative	12	5	6	6	12	NC	NC		NC	NC	13
	Simple Present	3	3	3	3	3			3			4
	Passive Simple Present											
	Modal:											
	High											
	Medium		1		1	1						
	Low	1										
	Simple Past	1	1	1	1							
	Future											1

(continued)

	Present								1			
	Progressive											
	Present Perfect											
	Present Perfect											
	Progressive											
	Present											
	Participle											
	Passive Participle											
	Past Perfect											
	Infinitival							2				2
	Base form of verb				1							
Sally	Imperative	14	11	11	15	14	4	14	4	3	3	14
	Simple Present	2	2	2	3	2		2	1	5	5	2
	Passive Simple											
	Present											
	Modal:											
	High											
	Medium	1										1
	Low	1							1			1
	Simple Past	1										1
	Future	2										2
	Present	1	2	2	2	2	2	2	1	1	1	1
	Progressive											
	Present Perfect											
	Present Perfect	1										1
	Progressive											
	Present											
	Participle											
	Passive Participle											
	Past Perfect											
	Infinitival											
	Base form of verb			1	1							2
Jack	Imperative	9	9	NC	10	11	14	18	NC	3	3	13
	Simple Present	3	5		10	9	7	16				5
	Modal Passive							1				
	Modal:											
	High				1							
	Medium	3	5		5	5	3	5		1	1	2
	Low		2		3							

(continued)

	Simple Past	2											
	Future												
	Present					2			3				
	Progressive												
	Present Perfect						1		2				
	Present Perfect												
	Progressive												
	Present		1		1								
	Participle												
	Passive Participle		1		2	1			1				
	Past Perfect												
	Infinitival	1	2		7	9	2		11				3
	Base form of verb		1		1								
Timothy	Imperative	10	15	13	11	20	19	21	1	12	24	10	
	Simple Present	1	4	1	3	1	4	3	1		1	4	
	Passive Simple												
	Present												
	Modal:												
	High												
	Medium		1	1	1	1	1	1					
	Low												
	Simple Past						1						
	Future	1										1	
	Present												
	Progressive												
	Present Perfect												
	Present Perfect												
	Progressive												
	Present												
	Participle												
	Passive Participle												
	Past Perfect												
	Infinitival				2	1		1	2	1	2	1	
	Base form of verb					1	1	1	1	1	1		

Note. PR = Pre-assessment piece; PT = Post-assessment piece; NC = Student did not do draft.

encodes the semantic patient of the verb—usually the direct object—as the subject

(passive voice, as in ‘The sandwich was eaten by me’). Modality communicates

information about the certainty, degree of obligation, or possibility with respect to an

action (Derewianka, 1998; Quirk & Greenbaum, 1973). These categories all relate to each other and are intricately connected. The procedural genre is generally characterized by the use of the imperative mood, and thus, uses the imperative, categorized by giving orders or commands. Imperative mood in English typically occurs with null (absent) subjects, and non-finite verbs. Null subjects in imperatives imply second person ('you'). Lack of finite verbal marking in imperatives indicates the absence of any specific reference to tense or aspect. For example, in 'Cut the vegetables', the subject is an implied 'you' and there is no sense of time or of the speaker's opinion. In contrast, a declarative sentence "You will cut the vegetables" provides the subject. The finite verbal form indicates that the action will occur shortly after hearing or reading the command. However, the imperative mood can sometimes include the subject, as in, "You cut the vegetables." So while procedural texts typically use the imperative with no subject and no finite verbal marking, the use of the subject does occur in these texts, albeit more often in oral language than written language (Derewianka, 1990).

All five students used mostly the imperative mood for all of their procedural pieces. The degree to which they included the subject differed (See Table 4.7). In many cases, many of the students began the piece addressing the subject and included 'you', then, subsequently, left out the subject within the same piece. Moreover, students tended to use the simple present tense in the beginning of the pieces as they began the piece with an interrogative sentence, asking the reader whether he/she wanted to learn how to make or do something. In addition, all students used modals to indicate the degree of obligation with which the students felt was necessary for completing the process, such as: "you will

need”. Gabby, Jack, and Timothy frequently used infinitives in their procedural pieces, which mainly acted as direct objects, as in the example, “when you want *to water* it”.

Gabby and Jack used the most amount and variety of tenses, such as more simple present, present progressive, and more use of infinitives in order to provide further clarification or explanations to the reader about the steps in the process. Whereas, Omar, Sally, and Timothy, in contrast, used mostly the imperative tense and a few simple present for the introduction, rather than throughout the procedural pieces as Gabby and Jack had done. Interestingly, the children generally advance in their control of the specific linguistics features of tense, aspect and mood without any apparent instruction being directed at this goal.

Circumstances/Adverbial Phrases. Circumstances/Adverbial phrases provide detailed information about how, when, where, etc. to do/make something in procedural texts. Writers use circumstances in procedural texts to help the reader understand directions. Because circumstances provide a variety of information for readers, they can be classified into different semantic categories. Typically, procedures include circumstances/adverbials of time, place, and manner, explaining when, where and how an action is to be completed. However, adverbial categories can also include cause, accompaniment, instrument, degree, extent/duration and contingency to describe the reason, with whom, or with what, how much, how long, and the degree of probability of an action. All five students included circumstances/adverbials in their pre-procedural drafts. Additionally, all five students included circumstances of place in the pre-procedural piece, indicating that they knew to add specific information about where to

place items when completing the procedure. While all five students included circumstances in the pre-procedural pieces, the amount and variety used differed from child to child. The development in relation to amount and variety of circumstances/ adverbials also varied among the students (See Table 4.8).

Gabby showed steady growth in the number of a particular category, for example she went from using one circumstance/adverbial of place in the pre-procedural piece to using 26 of place in her post-procedural piece. She also made moderate growth in the

Table 4.8

Language Features of Procedure: Semantic Category of Circumstances/ Adverbials

Student	PR	1 (How To)				2 (Recipe)		3 (Skeleton Directions)				PT	
Semantic Category of Adverbials		Amount used											
Gabby	Place (where)	1	8	9	10		7	7				NC	26
	Time (when)		1	3	3		3	3					2
	Manner (how)		1	1	2		2						4
	Cause (why)	4	2	3	3	4	7	2	1	1			3
	Accompani- ment (with whom)												
	Instrument (with what)		1		1								
	Degree (how much)		1	2	3	1							
	Extent (how long)												

(continued)

		Modal/ Contingency (if what)										
Omar	Place	9	3	3	3	6	NC	NC		NC	NC	9
	Time											
	Manner	2	2	2	2	2			2			1
	Cause											1
	Accompani- ment											
	Instrument											
	Degree											
	Extent											
	Modal/ Contingency											
Sally	Place	12	7	7	9	5	2	7		2	2	12
	Time	2										2
	Manner								1	1	1	
	Cause					1			1	1	1	
	Accompani- ment	1										1
	Instrument		1	1	1			1				
	Degree	1										1
	Extent											
	Modal/ Contingency											
Jack	Place	7	4	NC	4	4	4	8	DNF	3	3	7
	Time		2		3		2	1				2
	Manner	2	4		3	1		2				2
	Cause	1			1	2	1	3				1
	Accompani- ment					1						
	Instrument		1									1
	Degree		2		3	1	1	1				
	Extent											
	Modal/ Contingency											

(continued)

	Modal/ Contingency	1		2								
Timothy	Place	2	6	5	7	13	11	12		4	12	4
	Time				1							
	Manner	1	1	1					1	1	2	2
	Cause				1				1	1	1	
	Accompani- ment	2										
	Instrument		1									
	Degree					1	1	1				
	Extent					1	1	1				
	Modal/ Contingency											

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; DNF = Student did not get to finish the draft; NC = Student did not do this draft version.

variety of semantic categories of circumstances/adverbials. Gabby's pre-procedural piece included two types, place and cause, while her post-procedural piece included four different types: place, manner, cause and time. Depending on the type of procedural piece, "how-to" or "recipe," and on her familiarity with the topic, she also included circumstances/adverbials of instrument and degree when appropriate. Similarly, Jack also showed growth in his use of a variety of circumstances/adverbials when appropriate to provide extra information for readers about the procedures. Jack's pre-procedural piece included three types: cause, place, and manner; while his post-procedural piece included five different categories of adverbials: cause, place, time, manner, and instrument. As with Gabby, Jack's familiarity with taking care of goldfish helped him to easily provide more information for readers and include additional varieties of circumstances, such as degree and modals. Jack also showed some growth in the amount of a particular type

used. When Jack realized that he could provide more information to help readers, he included more circumstances/adverbials of place and cause in his recipe.

Both Omar and Sally had minimal growth in the amount of a particular type and in the variety of circumstances used. The data suggests that once Omar decided on the type and amount of information he was going to provide, he maintained that same information from draft to draft. Sally similarly used the same type and amount in the first “how-to” piece; however, she did adapt and modify the variety of circumstance/adverbial she used in the recipe piece. For example in the first draft of the recipe she included one circumstance of cause, and five of place. Her second draft included two of place, and her final draft included seven of place and one of instrument. Sally’s change in the recipe piece might be a result of her dislike of writing and completing writing at home. The second draft was completed at home and she often rushed to get any writing homework “done.” After the teacher conference, Sally incorporated a few of the ideas and had an increase in amount of circumstances added to this piece. Both Omar and Sally made small changes between drafts of pieces which might explain the minimal change in amount and variety of circumstance/adverbial use.

Connectives/Links (Adverbials). Connectives/Links provide readers with markers that signal how the text is developing (Derewianka, 1998). In procedural texts, numbers typically signal the order in which to follow the set of directions; however, sequencing connectives can also be used to signal the sequence of steps that should be followed. All of the students used sequencing connectives in the pre-procedural texts (see Table 4.9), and Jack used one connective indicating time. Throughout the unit the

students varied in their amount of connectives and the types of connectives that they used. Gabby had the most development in terms of amount of connectives and the types of connectives used throughout the unit, while Omar, Sally, and Jack used similar amount and type among drafts of the same piece. Timothy, on the other hand, varied in terms of amount among drafts of the same piece. In addition he included a different type in one of his drafts. Interestingly, he did not use the different type in the final version.

Summary of Language Features. Even though the students were in the same class and received the same instruction, many individual, unique factors influenced the ways in which these CLD students learned to use language features in the procedural genre. These case studies suggest all students

Table 4.9

Language Features of Procedure: Connectives/Links (Adverbials)

Student	Type of Text Connective (adverbial)	Amount Used									
		PR	1 How To			2 Recipe		3 Skeleton			PT
	Sequencing	3	10	10	10	3	16	7		NC	17
Gabby	Time		1	1	1		1	4			1
	Cause/Result		2	1	1		3	1			8
	Sequencing	11	6	6	6	7	NC	NC	NC	NC	12
Omar	Time										
	Cause/Result					1		1			1
	Sequencing	10	7	7	9	6	5	7	1	2	2
Sally	Time		1	1	1			1			
	Cause/Result								1	1	1

(continued)

	Sequencing	8	4	NC	4	7	7	12	DN	1	1	4
									F			
	Time	1										1
Jack	Cause/Result				1	1	2	1				
	Sequencing	9	9	6	10	8	7	10		8	13	8
	Time											
Timothy	Cause/						1					
	Result											

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; DNF = Student did not get to finish the draft; NC = Student did not do this draft version.

were able to develop and use adjectivals, circumstances/adverbials, and connectives/links with greater frequency, yet the variety of use of these language features depended on the student. In addition, students demonstrated use of a variety of verb/processes types depending on the purpose of the procedural piece. All students showed that they possessed and/or developed more sophistication in the use of verb tense, aspect, voice, and modality. Gabby and Jack, had the most variety with respect to tense, aspect, voice and modality as they attempted (mostly successfully) to provide explanations as it related to the specific details of the processes. They also engaged in providing more explanations of steps for the reader, stating for example, “Feed your fish once or twice a day, you choose” (Gabby, How to Take Care of a Goldfish, 10/25/07), or that “you can put Soya sauce on to the bread or the fried egg to make it more tasty (often use[d] by Chinese people),” (Jack, How to Make Fried Eggs in Bread, 11/05/07). Jack was able to draw on his experiences with reading the particular genre. Gabby proved to be more of a risk-taker in terms of including variety. Other students preferred to follow the guidelines

provided in class and used similar language features from piece to piece as was the case for Omar, Sally, and Timothy.

CHAPTER FIVE: PERSUASIVE WRITING FINDINGS

Students' arguments need to be based on logic and defended with evidence, rather than openly expressing personal opinion arising out of intuition, feelings or prejudice. The language therefore will emphasize apparently objective rather than value-laden choices (Derewiaka, 1990, p. 78-79).

In this chapter, I present the findings of the persuasive genre of the study. In this genre students were asked to write an argument(s) and to substantiate the argument with evidence. They were also expected to use evidence that would be accessible to others, be it peers, parents, the teacher, or a general audience in a manner that would persuade, so as to make the reader/audience think. As noted in the quote above, students were expected to be able to construct arguments based on logic and to defend the argument with evidence. In the persuasive genre, students struggled with recognizing and distinguishing an argument from evidence. As the quote above explains, arguments should be based on logic rather than merely expressing personal opinion; however, in the beginning of the unit, students often wrote their feelings and appealed to the emotions when writing persuasive pieces. This chapter will present the successes and struggles of the students learning to write in the persuasive genre and their journey within the genre. I begin with the pre- and post-assessment pieces the students composed, followed by the context in which the students develop their writing of persuasive texts. Similar to the previous chapter, vignettes of Ms. B's classroom and the various ways that the students: Sally, Omar, Gabby, Jack, and Timothy engaged with the genre, as they developed the ability to write persuasive texts. These illustrative case study portraits offer examples of the

complexity of these individual children's writing development. Finally, a cross-case analysis is presented to highlight some similarities and differences among the students' writing development in the genre.

Pre- and Post-Assessment Writing

In this section, I present portraits of the pre- and post-assessment writing tasks for the five focal children to illustrate the contrast and show the students' development within the persuasive genre. The emphasis here is on the structural organizational elements and the language features associated with persuasive genre as outlined by the framework in Butt et al. (2000), and those found in Derewianka (1990; 1998). Structural elements in the persuasive genre include a title, statement of position, a preview of arguments, arguments, supporting evidence, and finally a reinforcement of the statement of position (Butt et al., 2000). In addition, language features associated with this type of text include: the use of generalized participant(s) (often abstract ideas, opinions, ideas, etc.). Derewianka (1998) describes that academic writing often involves the use of generalized participants to refer to "classes of things" rather than "specific persons" (p. 23). In addition, the persuasive genre also involves possible technical terms related to the issue, mainly present tense when presenting positions and points in argument (can also include past tense if presenting historical background, or future tense if predictions are made), frequent use of passive to help structure the text, use of normalizations (actions are often changed into "things" to make the argument "sound more objective," (Derewianka, 1990, p. 78). Christie and Derewianka (2008) claim that nominalization "enables the development of argumentation, providing resources for the accumulation,

compacting, foregrounding and backgrounding of information and evidence so that the argument can move forward” (p. 25). Thus, the use of nominalizations, as found in written persuasive texts, help organize information in logically developed ways. Moreover, connectives associated with reasoning (because, therefore, so, the first reason, etc.), and emotive words (strongly believe) and the use of modal verbs (should, might) also help provide cohesion and coherence of persuasive texts (Derewianka, 1990). These are the main features of a persuasive text and were used for the analysis of the children’s texts. Tables presenting more detailed analysis of each feature will appear in the cross-case analysis toward the end of the chapter.

The Pre-Assessment

Students returned from recess on a warm January day, one that felt more like spring than winter, to begin Writer’s Workshop. Ms. B promptly announced the tasks for the day.

Ms. B: There are two things we are going to do today: (1) work on our showcase covers and (2) I’m going to ask you to do a prompt. We’re going to begin learning about our next writing unit.

Gabby: Persuasive.

Ms. B: Persuasive essays unit, very good...In order to see what you know I’m going to give you a prompt and there’s going to be a question and I want to answer it. Read what is given to you and I want to see what you can do without any help, is that clear? (Fieldnotes, 01/07/08)

Ms. B handed the students the prompt, which included a short write-up about animal testing. She also provided a conceptual graphic organizer, comparing and contrasting arguments for/against animal testing, for students to use if they chose to do so. Sally, Omar and Gabby began writing the essay on the lined paper without using the organizer, while Timothy and Jack decided to use the organizer. The following section will explore what the students knew about persuasive writing at the start of the unit (an un-coached piece), and compare it to the post-assessment piece following instruction on the organizational and language features of the genre.

Sally's Pre-Assessment

After reading the prompt question, Sally used a highlighter to highlight some of the passages in the short text. Sally then immediately began writing her essay response. Following Ms. B's directions she wrote her name and the date at the top of the page. She then recopied the question on the top of her paper above where she had written her name. Sally began with a statement of position. Sally wrote four paragraphs and included many of the structural organizational elements and a few of the language features associated with persuasive essay texts. Her pre-persuasive piece was 140 words, including the title.

Structural elements. Sally recopied the question as the title of her piece. She began with her statement of position in which she stated she was against using animals for product-testing. Sally included a preview of the arguments against testing on animals. She included two arguments that were related to each other: (1) that animals would die and animal families would be sad, and (2) there would be no more animals. Sally used information from the short text provided in the prompt about PETA claiming that animals

have feelings to argue that animal families would mourn the loss of family members, “because after people test product on a animal that has a family, and the animal die’s it’s whole family would be sad” (See Figure 11). Her second argument was based on the fact that if people continued making products and testing products on animals, that animals would become extinct, even though she does not use this specific vocabulary word. ELLs are often found to use coping mechanisms, such as paraphrasing when they cannot find the right vocabulary word (Menyuk & Brisk, 2005). Finally, Sally included a simple summary of her statement of position (See Figure 5.1).

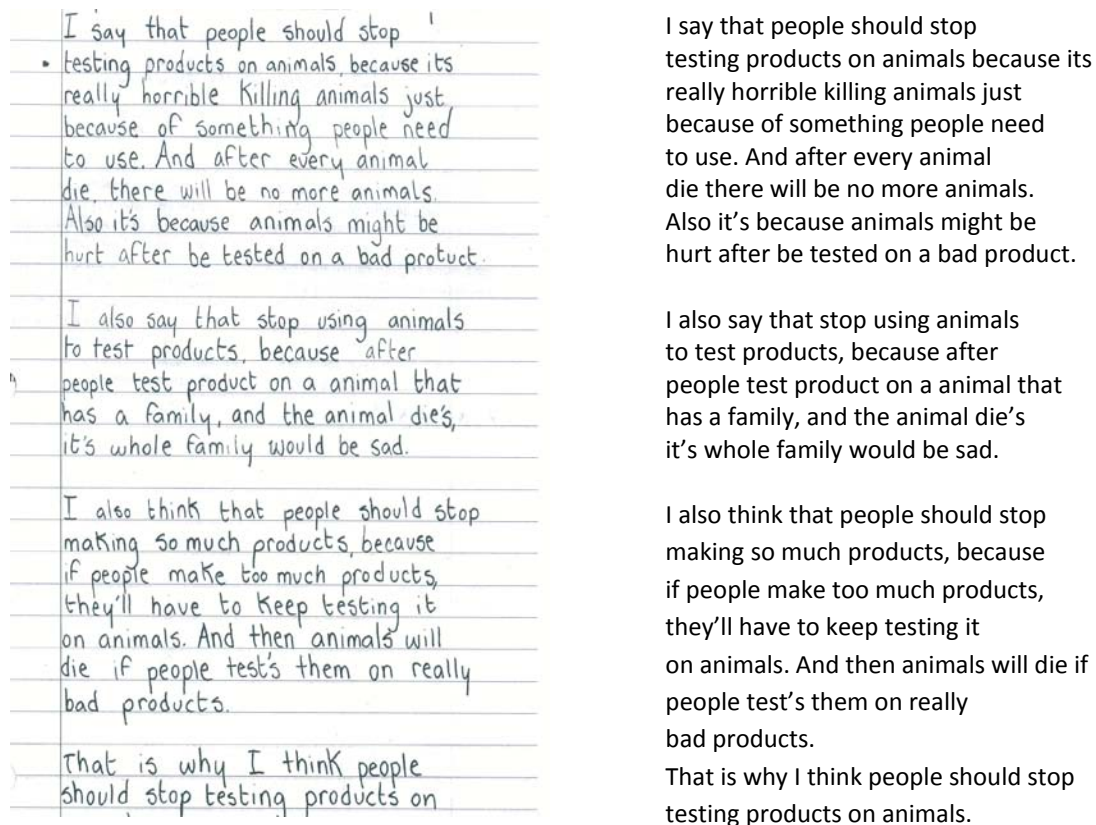


Figure 5.1. Sally's Pre-Persuasive Piece (Typed Text for Legibility)

Sally appears to use circular arguments, where she claims that “there will be no more animals” should people continue “making so much products, because if people make too much products, they’ll have to keep testing it on animals.” Despite these drawbacks, Sally’s piece closely resembled a persuasive essay in structure and showed that she knew a great deal about the textual organization closely associated with structural elements expected of persuasive texts.

Sally gave some insight into her knowledge of the purpose and structure of persuasive essays in her response about the advice she would give a fourth grader learning to write persuasive texts:

Tell them to get paper and then to write down... like if they choose yes, tell them to write down why they think it’s yes. And if they choose no, then I’ll tell them to write down why they think it’s no. (Interview, January 25, 2008).

In this short explanation, she hints that there should be an argument or opinion and an explanation or evidence for that opinion. However, her metalanguage/explicit knowledge about the genre seemed unclear. In response to a question asking her to define persuasive writing, she states:

Mmm, I think persuasive writing is, well I think when you write about like...I’m going to take a wild guess, I think when you write about things that you write about things that I think you write about things. I think it kind of like non-fiction. Mmm, in non-fiction is true stuff (Interview, January 25, 2008).

Language features. While Sally had a strong grasp of the structural elements of the genre, her pre-persuasive piece showed some gaps in her understanding with respect to the language features. Sally's text is written mainly in first person, rather than using nominalizations and generalized participants, which help establish the objective tone found in most persuasive texts (Butt et al. 2000; Derewianka, 1990). In fact, Sally did not include any nominalizations in her pre-persuasive piece. These language features have to do with the interpersonal realm and are related to the tenor, the writer/reader relationship. The use of personal pronouns produced a more subjective tone than that expected of a persuasive/argumentative piece. Typically, persuasive pieces carry a more authoritative tone in terms of the arguments, and an objective tone when citing supporting evidence (Derewianka, 1990; Stead, 2002).

On the other hand, Sally's knowledge of the verb process types and tenses is highly developed. In addition to using the verb tenses that correspond to those expected of the genre, she used a variety of processes and tenses that conveyed her understanding of uses of simple present to state the issue, and modal passives to describe what animals endure during animal testing, and regular modals to describe the consequences of animal testing. Sally does evince good control over cognitively demanding and syntactically challenging unreal conditionals, even to the point of inverting the usual 'if...then' word order for stylistic purposes: "Then animals will die if people tests them..." She also produces once instance of a hypothetical conditional in unmarked word order: "If people make too much products, they'll have to keep testing..." with exactly the right tense/aspect marking on both verbs. Additionally, she also used a number of conjunctions

and connectives associated with logic and reasoning, such as *because*, *if*, and *so*. Sally's use of language features demonstrated that she had some sophisticated understanding of how to use language to accomplish the goal of persuading readers not to use animals to test products.

Omar's Pre-Assessment

Similar to Sally, Omar began reading and highlighting the short text on animal testing. He looked up and stated, "This question is hard," (Fieldnotes, 01/07/08), wrote his name and date at the top of the page, and paused a bit before writing his essay response. After a couple of minutes, he wrote his title in the center of the page, "Yes and No." He began writing his statement of position; however, his statement, like his title, assumed that the reader was familiar with the topic. He struggled to answer the question, and his writing reflects his own conflicted opinion on the issue. While he claimed to have arguments for and against animal testing, in his essay he dismisses the reason against testing and thus appeared to be more for animal testing than against it. His essay was 89 words long, including his title, and he showed some prior knowledge about the structural elements and language features of the genre. In his interview, at the start of the unit, he stated:

I think persuasive writing is your opinion on things, and to see what you want to say and maybe other people might take it and want to do it (Interview, 01/28/08).

Structural elements. Omar began the piece with a statement of position, even though this statement assumed that the reader was familiar with the topic. In his

statement of position, Omar hints at his arguments, thus he somewhat incorporated the preview of arguments into the statement of position. He provides an argument against animal testing, “Also the PETA say it’s wrong.” Omar followed this with the reason, “because many animals suffer the neggitve sides of the test.” He then included an argument for animal testing, in which he appears to dismiss the prior argument, “But the sciencetest need to test it on animals because if thay don’t then people will have scalp problems or mabye people will even die from the effect.” Finally, Omar included a conclusion that assumed the reader was familiar with the topic. He wrote, “So I say is yes and no” (See Figure 5.2). The piece is written as one paragraph, and is more like that of oral language, which is context dependent and more like a “first draft” with “vague expressions and random offerings” (Derewianka, 1990, p. 25). While Omar’s use of the text to support his ideas shows his knowledge of the mode (textual metafunction) of persuasive texts, his familiar tone and colloquialisms shows a more tentative knowledge of the tenor (interpersonal metafunction) expected of persuasive essays. Moreover, in terms of field or the topic knowledge (ideational metafunction), his adherence to the examples provided in the text, coupled with his statement that this question is hard, hints that this might be the first time he has had to think about this topic.

Language features. Omar’s text reflects a number of the language features related to the genre; mainly that of a variety of verb types and tenses, and conjunctions and connectives associated with logic and reasoning, such as *because*, *if-then*, *also*, and *but*. Thus, Omar shows his knowledge of the correct connectives that are typically used to convey an argument. He also knows that you can have a variety of verb types (i.e.

material, mental, relational, and verbal) in persuasive pieces. Omar uses a passive construction to convey that animals suffer as a result of product testing. Likewise, Omar is able to construct perfect hypothetical conditional: “if they don’t then people will have scalp problems or maybe people will even die.”

In addition, Omar uses first person to state his opinion, but mainly uses the third person, generalized participants such as, “people,” “PETA,” and “sciencetest” to help establish objectivity of the evidence he provides. One of the main features of adult written-like text that Omar does not use is nominalization. Nominalizations allow writers to pack more information and thus meaning into a clause, it also helps to structure texts. Omar does not show familiarity with nominalizations, even though he does pack a lot of information into his short text.

Yes and NO
I Say yes and NO because
we need shampoo and conditioner
to help our hair but at
the same time we are
killing inesent Animals Just
to Prove that shampoo is safe
for the people Also the PETA
say it's wrong because many
Animals suffer the Neggitve sides
of the test, But the sciencetest
Need to test it on Animals
Because if thay Dont then
People will have scalp Problems
or maybe People will even die
from the effect, So I Say is
yes and NO

Yes and No
I Say yes and No because
we need shampoo and condichener
to help our hair but at
the same time we are
killing inesent animals just
to prove that shampoo is safe
for the people Also the PETA
say it's wrong because many
animals suffer the neggitve sides
of the test. But the sciencetest
need to test it on animals
because if thay dont then
people will have scalp problems
or maybe people will even die
from the effect. So I say is

Figure 5.2. Omar’s Pre-Persuasive Piece (Typed Version for Legibility)

Gabby's Pre-Assessment. Gabby began the task by reading the question and the information on animal testing provided. She looked at the graphic organizer and decided to put the graphic organizer aside and wrote her essay response on the lined paper. Her essay, 122 words in length (with the title), showed that she has some implicit knowledge about the structural elements and language features needed to present an argument; however, it also demonstrated some tentativeness about how to best go about achieving the purpose of convincing/persuading someone of her position. For example, while Gabby's statement of position was against animal testing, with dramatic claims about how animals would become extinct impacting a human's quality of life, then she introduced the condition that she would be fine with animal testing on "old animals," which seemed to weaken rather than strengthen her argument. Her response when asked about persuasive writing, spoke to her tentative knowledge of the genre:

Well I don't know much about it [persuasive writing] cause I just started it. But I know that like it contains a lot of stuff likeum, how to explain it.... Like when you do persuasive writing you will have to do ... a lot of things like you will have to... it always contains a question and you always have to have an opinion about yourself. And whenever you're gonna answer, try and answer in the most efficient way (Interview, 01/17/2008).

The quote illustrates her hesitation and emergent understandings of the genre. In trying to make sense of the genre, she relates it to personal narratives ("and you always have to have an opinion about yourself"), a genre she is more familiar with.

Structural features. Gabby wrote the question at the top of her paper as the title, and answered the question with a resounding “No!!!” for her statement of position. Like Omar, Gabby’s written response resembled more oral-like language (mode), and assumed the reader had familiarity with the topic (tenor). Although Gabby’s essay used more oral-like language and did not include a preview of the arguments, she did use some of the structural elements associated with the genre (See Figure 5.3). She included what seemed like three arguments and then two consequences for one of her arguments. Finally, Gabby included a conclusion that reinforced her statement of position.

Language features. Gabby used a number of language features associated with the persuasive genre. To begin, she used generalized participants focusing on the “animals;” however, towards the middle of the piece she inserted her own opinion in first person, writing, “I think that is just wrong!!!” Gabby returned to using third person and generalized participants such as “people.” Gabby used a variety of verb types: material, mental, and relational to describe the actions involved in animal testing, her thoughts about animal testing, and she used relational verbs to show the relationship of the animal and the consequence of testing. Moreover, she also used a variety of tenses, mostly simple present, modals, and a hypothetical conditional “if this keeps going on all the animals are going to be inxthxed and there aint going to be no more animals,” all of which contribute to the argumentative tone of the piece. Like Sally and Omar, Gabby is able to construct hypothetical conditional to help convince the reader to adopt her point of view.

Gabby utilized a variety of coordinating and subordinating conjunctions, as well as cause/result and condition connectives which are expected language features of persuasive writing (Butt et al. 2000; Derewianka, 1990). However, she overused the coordinating conjunction *and*. In addition, Gabby showed that she was not familiar with nominalization and how nominalizations are used to compact information in clauses as well as establish an impartial and objective stance. For example, she could write, “The effects of animal testing on the food chain could be disastrous” instead of “and there aint going to be no more animals and without animals there won’t be no more meat and no more anything...” By foregrounding the sentence with the effects, she could have followed up with a sentence giving examples of the disastrous outcomes, which would also provide text cohesion.

Should animals be used to test New Products?

NO!!! because one day if this keeps going on all the animals are going to be inxthxed and there aint going to be no more animals and with out animals there won't be no more meat and no more any thing because animals are the ones that help us live in a better world and without that there's nothing we can do so I think that's just wrong!!! but also when they see a very old looking animal they can test them but any old animals but besides that they shouldn't kill all of those nice creatures because they don't know what's going on so people should stop that and not do that any more

Should Animals be used to test New Products?

No!!! because one day if this keeps going on all the animals are going to be inxthxed and there aint going to be no more animals and with out animals there won't be no more meat and no more any thing because animals are the ones that help us live in a better world and without that theirs nothing we can do so I think that is just wrong!!! but also when they see a very old looking animls they can test them but any old animals but besides that they shouldn't kill all of those nice creatures because they don't know what's going on so people should stop that and not do that anymore

Figure 5.3. Gabby's Pre-Persuasive Piece (Typed Version for Legibility)

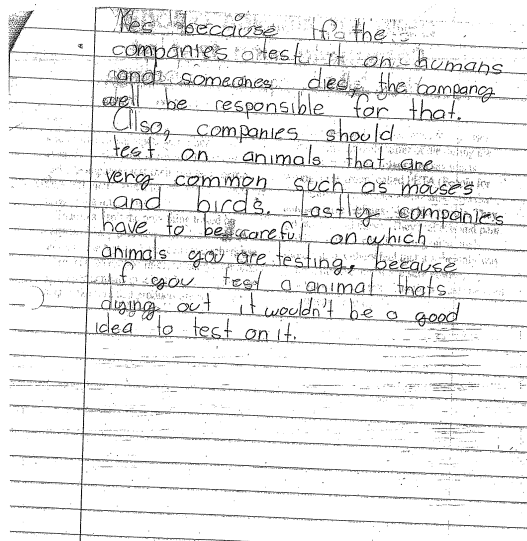
Jack's Pre-Assessment. Jack, like the other students, began the pre-assessment task by reading the information provided; however, he then decided to use the graphic organizer. He recopied the question from the task and then put one reason for using animal testing and one reason against it. In the space labeled "For/Yes" he wrote, "People won't have to be tested." And in the space labeled "Against/No" he wrote, "It very cruel." Jack decided to write his argument in favor of using animals for testing. Jack's piece was 65 words total and he did not include a title for his piece. Jack displayed some basic knowledge about the structural and language features associated with the genre, which included a few arguments and some information to support one of his arguments. In an interview, Jack described his tentative knowledge about persuasive writing, when asked to explain to a 4th grader how to write in the genre:

I'd tell them to pretty much write about your opinion, or a fact, or like something that's like a fact, or something that's like an opinion. Like you might like something and somebody else doesn't like it. Well, they could do other persuasive writing, such as...like...like something that's true like facts. Something that's true about a person, or an animal maybe. (Interview, 01/18/08).

Jack reveals his confusion about what persuasive writing includes and in the end describes report writing.

Structural features. Jack's essay assumed the reader had familiarity with the topic and the task, for example he began the essay with, "Yes because if the companies test it on humans and someones dies, the company well be responsible for that." (See Figure 5.4). He did not include a title, or a preview of the arguments. Instead, he stated

his position “Yes” and gave his reason for his position. He included a second argument about testing on common animals and provides a reason for testing on common animals as opposed to endangered species. Jack’s pre-persuasive essay did not have a concluding statement.



Yes because if the
companies test it on humans
and someone dies, the company
will be responsible for that.
Also, companies should
test on animals that are
very common such as mice
and birds. Lastly companies
have to be careful on which
animals you are testing, because
if you test a animal that's
dying out it wouldn't be a good
idea to test on it.

Yes because if the
Companies test it on humans
And someones dies, the company
Well be responsible for that.
Also, companies should
test on animals that are
very common such as mice
and birds. Lastly companies
have to be careful on which
animlas you are testing, because
if you test a animal that's
dying out it wouldn't be a good
idea to test on it.

Figure 5.4. Jack’s Pre-Persuasive Piece (Typed Version for Legibility)

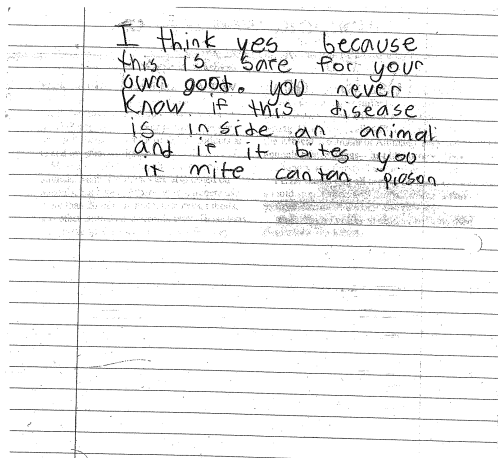
Language features. While Jack did not include many of the structural features associated with persuasive writing, he did include some of the language features. Jack used generalized participants (i.e. companies, animals) to create distance and appear objective. He used mainly material and a few relational verb types, and the simple present, modals, and present progressive tense in order to persuade the reader about the urgency of the present issue. Jack also included a hypothetical conditional, using two different patterns. The first pattern of hypothetical conditional used is the ‘if [verb in

present], then [verb marked for future reference, such as present tense (in Jack's case): "If the Companies test [simple present] it and someone dies [simple present with future reference]." The second pattern of hypothetical conditional is 'if [verb in present tense], then ... *would* + verb...' such as in "...if you test a animal that's dying out it wouldn't be a good idea..." In addition, Jack used a variety and number of connectors and conjunctions to organize the arguments and provide a logical sequence of ideas for the reader. Like Sally, Omar, and Gabby, Jack did not use nominalizations, however he did use both types of hypothetical conditional structures.

Timothy's Pre-Assessment . Timothy looked around his table and saw that most of his peers at his table were busy filling out the graphic organizer; he decided to do the same. He recopied the question at the top of the graphic organizer and then filled in the "For/Yes" section with information from the reading about finding cures for diseases. Timothy, however, misinterpreted the information in the short text provided to students, and as a result his short essay, 30 words total, reflected this misinterpretation. Instead of scientists using animals to find cures for diseases, Timothy understood that the animals had diseases. His argument is based on this interpretation. He also assumed the reader was familiar with the topic and task, he wrote "I think yes because this is safe for your own good." He did not include a title. Because his piece is so short (See Figure 5.5), it was difficult to assess how much he knew about the structural and language features of the genre. In an interview shortly after the prompt was given, he confirmed that he was unsure about the genre. When asked to define the genre and explain how to write a persuasive piece to a fourth grader he stated:

Something you have to answer the question in. Something, I'm confused now. [I would tell a fourth grader] to read first and then try to think about what your answer is and then read carefully. (Interview, 01/18/08).

Timothy makes no mention about the purpose or the features associated with persuasive writing. If anything, he associates persuasive writing with being given a prompt question to answer.



I think yes because
this is safe for your
own good. you never
know if this disease
is inside an animal
and if it bites you
it mite cantan pioson

Figure 5.5. Timothy's Pre-Persuasive Piece (Typed Version for Legibility)

Structural elements. Timothy had very few of the structural elements in his short writing piece. He had a topic sentence, however assumed the reader was familiar with the topic and therefore the topic sentence is vague and elusive. He follows his topic sentence with a reason to support his opinion; however, the reason is based on his misinterpretation of the information provided. These were the only two sentences he wrote.

Language features. Timothy used a few of the language features associated with the genre. Despite this, he was able to use correct verb tenses and some sophisticated verbal constructions. For example, Timothy uses a hypothetical conditional with a conjoined clause embedded within it: "...if this disease is inside an animal and if it bites you it mite cantan pioson." He used the simple present tense to show the argument is relevant at any time and a modal to indicate possibility. He used a variety of processes/verb types: material, mental, and relational. Timothy also used a couple of conjunctions to attempt creating cohesive links, such as *because*, *if*, and *and*. The use of these language features shows that he has some tacit knowledge about how to use some language features to persuade someone of his opinion.

The Post-Assessment

Unlike the previous chapter on the procedural unit, the students were not given the same prompt to answer. Instead, students were allowed to select their own topic to write a persuasive essay. The rationale for this decision was the research that states that students produce higher quality and more writing when they have a choice in topic (Coady & Escamilla, 2005; Graves, 1983; Fletcher & Portalupi, 2001). Ms. B shared her rationale with the students:

Ms. B: I believe students have a voice. The next persuasive essay you will have a choice of the issue. So what we're going to do is brainstorm what I want you to do is think carefully. We're going to brainstorm topics for your post-persuasive essay. So I'll give you a couple of minutes to talk at your

table to talk to your partner and each other about issues that you might have for persuasive writing. (Fieldnotes, 04/28/08).

Students' enthusiastically began calling out topics. Ms. B facilitated a class discussion on the students' topics of interest. She asked for clarifications, helped students phrase the topics in the form of a question, and provided space for all students to participate. Some of the topics included whether homework should be banned from school, whether there should be more police presence in urban neighborhoods, whether the driver's permit age should be increased to 18, and whether video game use should be restricted by parents. These were issues that the students had identified as being important and relevant to them. After listing all the students' topics, she gave students' instructions for working on the post-assessment:

Ms. B: That's what a persuasive essay is about, selecting a side that you feel strongly about. Now, you are on your own. You are going to come up with your own persuasive essay. I want you to write down your issue in your writer's notebook. We're going to go in [to the computer lab] and you are going to use Inspiration [a computer program that creates graphic organizers], Just jot down your ideas; all the ideas that come to mind. Does everybody understand what you are going to be doing? Instead of arguing- you are just going to do rapid fire [a feature of Inspiration that allows students to type and then create a web with their arguments] to get out everything that you are thinking- planting those seeds to build on the issue (Fieldnotes, 04/28/08).

Students then went into the computer lab next door to use the inspiration software to create a conceptual graphic organizer, known as a web, this type of organizer includes a central idea with supporting facts, characteristics, or examples, for the post-assessment piece. Gabby and Timothy were absent the day that the class had brainstormed the list of topics.

Ms. B reviewed the list of topic questions generated by the students, and she asked students to review the structural elements and language features associated with the genre. She occasionally asked follow-up questions when students called out responses, and asked students to say more about an element or feature. Students were then given time in the computer lab to either finish the graphic organizer using the Inspiration software or to begin working on their first drafts. Ms. B explained the task to Gabby and Timothy and asked them to either select a topic/issue from the list or to create their own. Both Gabby and Timothy decided on topics that were generated by their peers the day before. Sally and Omar selected the same topic about increasing police presence in their urban neighborhood. Gabby and Jack selected the same topic on banning homework from school, and Timothy selected changing the age for a driving permit.

Ms. B allowed the students to work on the post-assessment pieces over several days. While Ms. B allowed the students to use the writing process to develop their final pieces, she used the first draft to assess how students had developed persuasive writing. The following will report on the findings of the first draft of the students, which was unassisted in order to have a better means of comparison with the pre-assessment piece.

Sally's Post-Assessment. Sally began her conceptual graphic organizer with the question in the center of the page. From the center question there were thirty-eight thoughts. Some of the thoughts were related and linked while others were unlinked (See Figure 5.6). She did what Ms. B instructed and jotted down all her thoughts on the topic. Sally used the exercise as a brainstorm, and as such her organizer appears unorganized.

Without organizing the brainstorm any further, Sally drafted an essay addressing the question about whether there should be more police presence in [urban] neighborhoods. Sally was able to focus on key elements from the brainstorm and organize some of her thoughts for the essay.

Her post-assessment essay is 262 words in length (including the title) and read:

Should there be more police presence in neighborhoods?

There should be more police presence in neighborhoods, because there's too much violence in neighborhoods. Almost everyday 1 person either gets murder or killed. Families are worried about there kids. Some families are even too scared to go outside. Every neighborhood could be dangerous that's why there should be more police presence.

I think there should be more police presence in neighborhoods, because there's lots of violence in neighbors. There's way too much people beating each other up in neighbors, and people could get hurt beating each other up. Lots of are killing and murdering each other. Polices find dead bodies either on streets, rivers, oceans, trash or in houses. There's too much violence.

Gangsters try to act cool by setting fires. Criminals burn down house of people they hate. And setting fires are bad. People, like gangsters damage properties by doing graffiti's on walls and buildings.

Dangerous weapons could be found in lots of places, like houses, bathrooms, and streets. Gangsters or criminal could be hiding gun or knives in certain neighbors. Criminals could set bombs, and hide bombs. Gangsters and criminals use dangerous weapons like guns and knives and bombs.

There are turning out to be less and less people in the world and more and more crimes. Lots of people are dying. There needs to be more polices because

the number of gangsters and criminals are increasing. Lots of people have gone missing. Innocent people are getting killed or murdered. Fires are burning down peoples houses and people are turning homeless. (Written Artifact, 04/09/08).

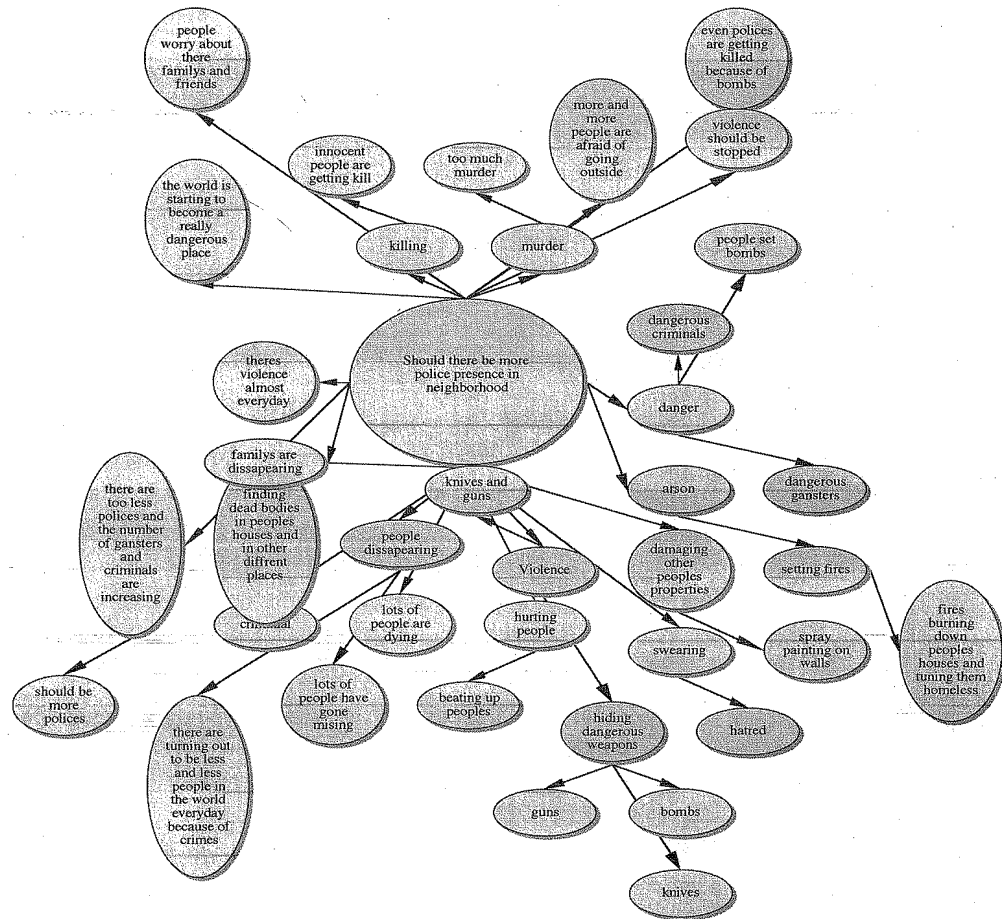


Figure 5.6 . Sally's Post-Persuasive Graphic Organizer

Structural elements. In the pre-persuasive piece, Sally showed that she already possessed tacit knowledge about the structural features required of persuasive essays, even though she called the piece a “story.” Throughout the unit, she solidified her tacit knowledge. In an interview conducted after completing the unit, Sally described what she would tell a fourth grader to do in order to write a persuasive essay:

First do a web. And then after get all the ideas from the web and then put it in a story. Put it and then make an introduction. And make a first reason, second reason, third reason like a paragraph. Then conclusion and then put like about three arguments in it and supportive details to support the argument. I mean evidence to support the argument and put supportive details in it and a strong introduction and conclusion and a strong essay so it can convince people (Interview, 05/27/08).

Her response reflected her developed metacognitive awareness about the structural elements involved in persuasive writing. Sally’s post-persuasive essay included many of the structural elements that she described in the interview. She used the question as her title, she stated her position, and included a preview paragraph highlighting her main arguments. From the web she created, she decided that she had four arguments; however, most of her arguments appear to be more like evidence for the one larger argument that there is too much violence thus requiring more police presence. She included additional supporting evidence for all but one of her examples. Therefore, she had supporting evidence for what she claimed were arguments, but which were more like

details about the evidence she provides. In addition, she had a concluding paragraph, although her unedited first draft version (above) does not logically connect all the sentences to the statement of the topic.

Language features. In contrast to her pre-persuasive piece, Sally used third person throughout except once when she switched to first person to explicitly state her opinion. She established a more authoritative tone through the use of generalized participants. Her use of generalized participants created a more “representative voice”, which Derewianka (1990) describes as a desired technique, “Experienced writers become familiar with the resources of language which make it possible to “hide the self” (p.79). Her piece contained a variety of verb process types, mainly those conveying action (material), thoughts and emotions (mental), and relationships (relational) in the present (simple, and progressive) tense. Additionally, she included many more modal verbs with lower to medium degrees of certainty, such as could and should, to avoid overstating the case and browbeating the reader into agreement. This use of modality helps to make the piece more convincing to a generalized audience. She is able to show that she is not just writing for her peers. Moreover, Sally was deliberate about selecting terms that would invoke fear (such as gangsters, dangerous weapons, and bombs) to persuade readers of the danger in neighborhoods, and her opinion about increasing police presence. Finally, she used a variety of conjunctions and connectives, both coordinating (and), correlative (either...or) and subordinating (because) providing logical relationships among ideas. These are more sophisticated uses of the language features associated with persuasive writing (Derewianka, 1990).

Omar's Post-Assessment. Omar also wrote about having more police presence in neighborhoods, as he was the one that suggested this topic during the class brainstorm. Omar chose to write about this topic because, "one of my sister's friends died and she was sad and he got shot for no reason and that's why I decided to write about that" (Interview, June 3, 2008). He described this topic as being very real to him. Omar reflected:

I see like where I live, buildings have spray paint on them. And I've seen my hallway getting spray painted (Interview, 06/03/08).

In his persuasive essay, he wanted to persuade the city to increase the police presence in his neighborhood to deter these crimes that happen "for no reason."

He placed the question in the center of the page of his graphic organizer, with four main ideas emanating from the center. These ideas read: safety, guns, street violence, and drugs. From these he has one or two thoughts linked to these four main ideas (See Figure 5.7). Omar used the graphic organizer to decide which of the arguments and supporting evidence he wanted to elaborate on for his essay and drafted his essay using three arguments: "street violence, family's getting hurt, and lack of police protection".

Omar's essay was 171 words in length. Omar elaborated a little on his ideas about persuasive writing after completing the unit, he stated that when thinking about persuasive writing, "I start thinking about convincing or persuading someone to think what I'm thinking" and when asked to elaborate, "you just need to pay attention of how are you giving the evidence to the reader and see if it really catches them and makes them

think” (Interview, 06/03/08). The major difference in his response after completing the unit was that he understood that persuasive writing required evidence to convince the reader and that as a writer you had choices about how to provide the evidence to “catch them” and “make them think.” His post-persuasive first draft:

Should there be more Police Presence in Neighborhoods?

Yes. becaues theres to much street violence, and familys geting hurt cause there young ones dieing, also hier more police officers to protect the neighborhoods. One of the problems is violence. Theres only one reason why people are dieing because street or gang violence. And it’s sad how people get killed for no reason, it gusts disturbs me how people do not I repeat do not care who they kill.

Second reason is familys geting hurt. familys are geting hurt every day because there children are geting killed and theres no police to help them. Family are crying out for help and Justice to help them through Life without there child and finding the murder who killed there child.

Third reason is lack of Police protection. There are so many unsolved murders because lack of police protection. the crimenals are runing free because Lack of Police Protection. Just hire more police to protect the neighborhoods and there be less unsolved cases. (Written Artifact, 04/28/08).

Structural elements. In the post-assessment piece, Omar included many of the structural elements associated with the persuasive genre. He had a title, which was the question addressed in the essay. Like his pre-assessment piece, his statement of position(or thesis statement) was a one word answer to the title question. The one word, “Yes” was more reflective of oral language and that of a shared context with the reader rather than a more explicit, decontextualized statement expected in writing (Halliday, 1989; Derewianka, 1990). Omar included a sentence that previewed what he claimed were his three main arguments. He then began his first argument in the first introductory

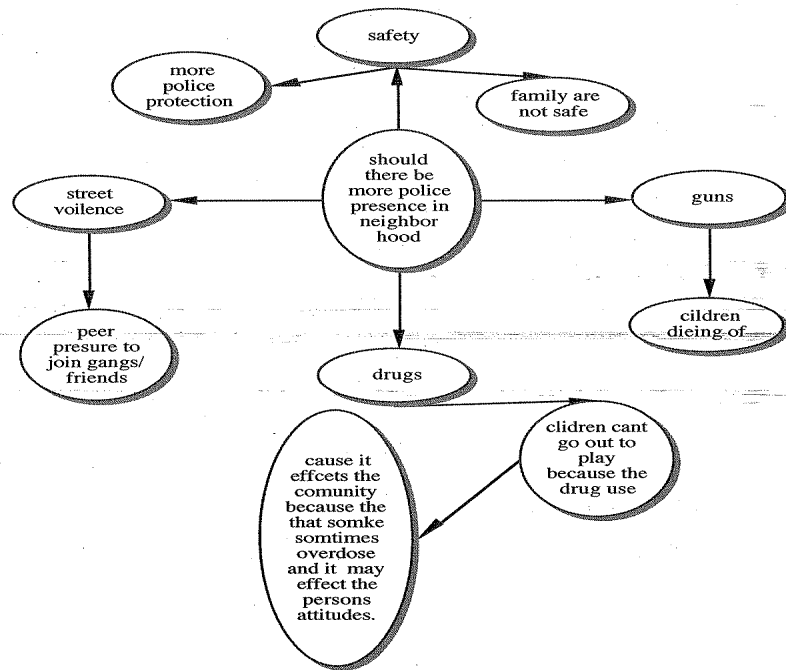


Figure 5.7. Omar's Post-Persuasive Graphic Organizer

paragraph. He included three arguments with two supporting reasons for each argument, although the third argument is more like a consequence of not having enough police protection. He also attempted a concluding sentence; however the sentence summarized the position of the third argument rather than the piece as a whole. Omar demonstrated that he was aware of the structural elements required of persuasive writing pieces. More specifically, he knew that persuasive writing involved a statement of position, arguments, evidence to support the arguments, and a conclusion. However, effective construction of these elements was still emerging.

Language features. Omar included many of the language features learned throughout the persuasive writing unit with varying success. Omar used third person and included first person only once in the essay. He also included generalized participants to give the reader a sense that the information was objective, yet he still included more emotive, everyday words and made more sweeping generalizations “Theres only one reason why people are dieing because street or gang violence.” He included passive structures to help frame the situation as dire (it’s sad how people get killed for no reason). Omar also included a variety of verb types (material, mental, relational, and existential). In addition, he used modals to help position his arguments favorably. Finally, in contrast to his pre-assessment piece, he used sequencing connectives that helped to organize his arguments for the reader and provided a more cohesive text, while also using subordinating and coordinating conjunctions associated with reasoning (because of).

Despite the fact that Omar incorporated many of the language features associated with the genre and made more informed choices about the language he used to frame the argument, the piece reflected that of a speech to be delivered rather than a written persuasive essay. He repeated phrases, “do not, I repeat, do not care,” and tried directly connecting to the audience, “and it’s sad how people get killed for no reason,” and called for action, “Just hire more police to protect the neighborhoods.” One of the possible reasons for the use of techniques associated with speech could be the influence of the media. When asked about his draft he commented that he was influenced by television stating that he got his ideas, “from crime shows on tv.” In addition, he might have been influenced by the classroom context; Ms. B went back and forth between oral language

and written language activities to scaffold students' development of the different structural and language features associated with the genre. Even so, the essay included many of the features expected of the writing and he began to develop an awareness of audience. In a later draft, he included research from the internet and newspapers to provide objective evidence in an effort to be more persuasive. Learning about language in use through an SFL based system, helped him address a very real problem his neighborhood faced (Halliday, 1985; Halliday & Hasan, 1989). He drew on other personal examples so that the reader could empathize with his position and be more apt to act on his words (McCarthy & Moje, 2002). Through this unit, Omar stretched his purpose for writing to include moving people to action.

Gabby's Post-Assessment. Gabby had the disadvantage of being absent on the day the class brainstormed the list of topics. The following day, because students were already working in the computer lab, Gabby decided to select one of the topics already generated on the list, rather than come up with her own. She created a graphic organizer with three main ideas: need time off, sleeping, and stress (See Figure 5.8). From each of the main ideas, she added three supporting reasons. Her post-persuasive draft, which she was not able to complete in one session, included 340 words including the title question. As this was a first draft, it reads more like a stream of consciousness and she repeated some of the supporting reasons. She acknowledges that this is her writing style, stating:

[When I write] an essay, I don't focus on the periods and stuff I just want to jot everything out and then I have to go back and put periods and commas (Interview, 01/17/08).

Her piece read:

Should homework be banded from the schools yes or no??

I been concerned about homework and many kids are getting in stress and they need time off it and kids having to stay up late and I think that it should be banded.

Kids need time off of homework because kids always end up getting in trouble because they maybe had to go some where and then they got home late and so then they get in trouble and so they don't want that to happen because they had to go some where or do something and then they had no time to do their homework and so then its not there fault for getting home late so they would get in trouble for no reason so I think that's wrong a student having to pay consequences for no reason. Also students already do school work and parents are very busy know a days and they maybe don't have a babysitter or anyone to leave their child with so, where ever the parents go they have to go and so they maybe have to visit or go some where very important and they wont just do home work while their in some ones house visiting...that's imbaresing and so they wont do it so instead of them getting in trouble and they don't want that and plus it wouldn't be there fault, and plus they should take a break for a while. 3rd of all it would be good to get away from homework for a while and just relax because the kids might be exsausted with all of that work so we can relax a little more than usual because think of how we feel every day every month and year doing homework we get sick of once in a while, so this is my first argueamnt of why they should band homework from schools.

SECOND OF ALL, sleeping...sleeping kids are getting in the times of testing with real big tests and then some kids are not going to sleep early. (Written Artifact, 04/29/08).

Structural elements. Gabby had some of the structural elements associated with the genre. She included a title in the form of a question. She also wrote a sentence with her three main arguments as an attempt to include a preview of arguments. While the sentence includes the main arguments, Gabby did not explicitly state that these were the arguments; thus the preview is not clear to the reader. However, she does include a statement of position at the end of her first paragraph. In the time allotted, Gabby was

unable to complete her entire essay. Her first draft included two arguments and the supporting evidence for one of the arguments. From the evidence stated for her first argument, it is clear that Gabby is drawing from personal experience as she claims that when visiting someone it would be “embarrassing” to take out your homework. Because she did not get further in her first draft, there was no concluding sentence.

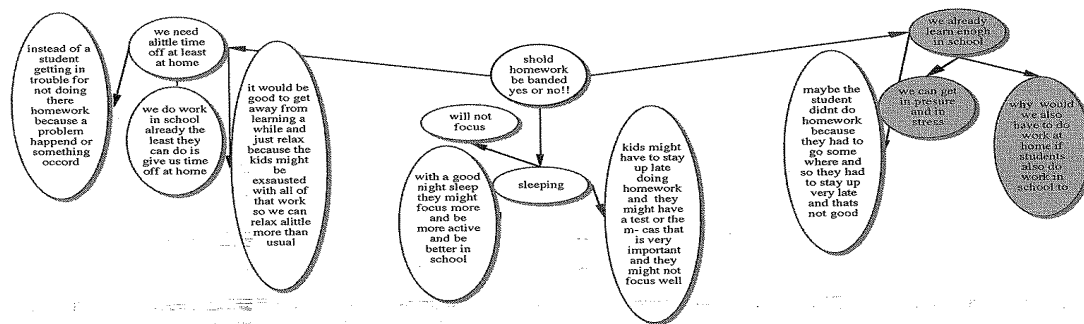


Figure 5.8. Gabby's Post-Persuasive Graphic Organizer

In an interview, Gabby commented about the knowledge she developed during the persuasive unit, stating:

[Before the unit] I knew nothing about persuasive writing. [Now] I know how to put things in order. Be proficient and stuff.... [Explaining the genre to a fourth

grader] They would have to have strong arguments, a strong introduction, and they should give a lot of supporting details for each argument. (Interview, 05/23/08).

While Gabby demonstrated her growing confidence in the genre, her response speaks mostly to the structural elements of persuasive essay writing.

Language features. Gabby included many of the language features associated with the genre. She used mostly generalized participants, making the subject the generic “kid.” She also used the first person to state how she personally felt about the topic. Subsequently, she used the first person plural, adding herself to the generic “kids.” Her use of the first person, singular and plural, created a more emotional tone, one that might make an adult reader skeptical about the objectivity of the arguments and evidence presented (Derewianka, 1990). In contrast, she used a nominalization as her second argument. She identified “sleeping,” or lack thereof, as an argument for banning homework. In this example, she shows that she can use a nominalization to present the “kids” as victims of too much homework, without pointing fingers at the teachers assigning the homework, in this way she can appeal to teachers as readers as well as students.

Additionally, Gabby used a variety of verb types and tenses. Her piece had many more material, relational, mental and behavioral verb types than the pre-assessment piece. She used the simple present to convey the timelessness of the issue. Moreover, she used more modal verbs in her post-assessment, of medium and low degrees of certainty, which

help minimize overstating the case (Derewianka, 1990). This use of modality also helps the piece sound more reasonable as she is presenting the case to an audience that includes teachers. She also used a few passives to help structure the text and position the students as victims of too much homework. Finally, she used a variety of connectives and conjunctions associated with reasoning in order to make the text more cohesive and to state the reasons for the argument.

Jack's Post-Assessment. Jack selected the topic question that he suggested, “Should homework be banned?” At the computer lab, he sat down and began his brainstorm immediately (See Figure 5.9). This was a topic that he was passionate about. During a writing session, James stated:

I'm stressed every night, that's why I have trouble sleeping. My legs get stressed—they move around a lot at night and I get insomnia. (Fieldnotes, 03/24/08).

For him, homework and school were very stressful. In a later draft, he talked about how homework is stressful for him since his parents cannot help him because of language and culture constraints, how homework can be boring, and how it kept him from doing the things he really likes to do. In persuasive writing, writing served not only as a way to “express himself,” as he stated during the first interview (Interview, October 19, 1007), but also to write about what he felt was important. He said:

When writing, different types of writing are [what] you writ[e] and what you need (Interview, May 21, 2008).

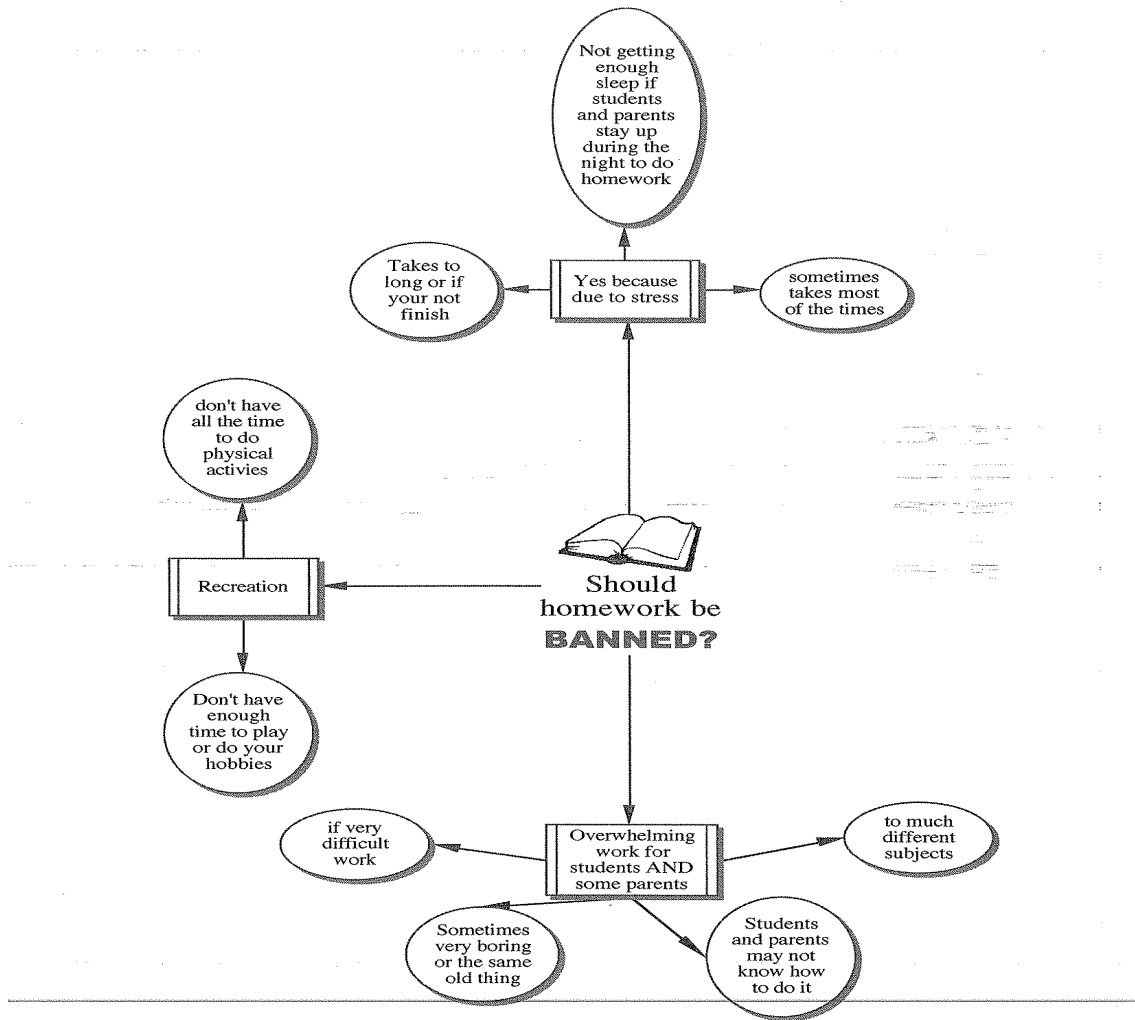


Figure 5.9. Jack's Post-Persuasive Graphic Organizer

Jack's notion of voice and purpose for writing expanded from a more static notion of "expressing yourself" to a more complex notion of writing as serving different purposes in order to get "what you need". He expanded his thinking about different spoken and written genres and showed insight into the social, political and linguistic nature of genres (Halliday & Hasan, 1989). Jack came to understand that he has a role in

creating different ways of talking and writing and a part to play in “socially mediated actions” (Dyson, 2003).

His first draft was 120 words in length, including the title. In an interview after completing the persuasive unit, Jack stated that he learned, “about how you’re supposed to write it [persuasive essays] and what you supposed to do.” He also stated that he would tell a fourth grader to:

to start with an introduction, then write three arguments with supporting evidence then write a conclusion to sum up all the arguments. (Interview, 05/21/08).

These comments show Jack’s comfort with the structural elements of persuasive essay writing and closely matched what he did when composing his first draft of the post-assessment piece.

Structural elements. Jack included all of the structural elements in his post-assessment persuasive piece. Jack began his essay with a title. He included a statement of position, and his position also incorporated a preview of his arguments. Moreover, he organized his arguments into separate paragraphs, and each argument contained a few supporting examples/ideas. In addition, each of the paragraphs began with a topic sentence that established the argument of that paragraph. The arguments were clearly and logically presented. Jack also had a conclusion at the end of his piece, which “summed up all the arguments” as he stated in his final interview. His post-persuasive piece:

Should Homework Be Banned?

Yes, homework should be banned because it can cause stress, the work may be overwhelming, and the students don’t have alot of time for recreation.

Stress often happens when the work just takes too long to finish. It can also happen when there just a bit too much work.

The work can also be overwhelming because there too much work and too many subjects (math, reading, writing, history, social studies, etc.)

Its also may be taking all the time for recreation. It could take the time to play and to do your stuff. You might not get enough time to excercises which is important for your health.

These are the reasons that homework should be banned. (Written Artifact, 04/28/08).

Language features. While Jack did not mention any of the language features in his final interview, he did include a number of language features associated with the genre. For example, whereas he does not include nominalizations, Jack used generalized participants to establish what the text was about. He used third person except when he switched to second person plural (in form of pronoun) to connect and indicate how this might affect the reader. Additionally, the use of many modal verbs contributed to positioning the reader as a potential victim of too much homework. Jack's use of modal verbs, both of lower and medium degree of certainty, helped him to avoid over generalizing the supporting evidence for his claims.

Jack used a variety of material, mental, and relational verb types. He used more simple present, modal, and passive verbs in comparison to the pre-persuasive piece to achieve the goal of convincing the reader to ban homework. He used subordinating conjunctions associated with reasoning, such as because and when, and used coordinating

conjunctions and text connectives that signaled to the reader additional information in the text. These features helped establish the cohesiveness of the arguments and evidence provided. The use of these features showed his growing comfort with using the language features associated with persuasive essays.

Timothy's Post-Assessment. Timothy was absent on the day the class brainstormed the list of topics. He was torn between two topic questions. One was whether parents should restrict video game use or whether the driving age should be raised to age 18. Timothy originally selected the topic on parents restricting video game use and stated his opinion that parents should not be allowed to restrict video game use; however the following day he decided to change his topic and created a new graphic organizer and draft based on the driving age. Timothy stated that he thought about "Speed Racer" and then thought he had more ideas about changing the driving age. As he worked on his organizer, he sang and talked aloud to himself, "Speedracer, na, na, na, na, na, na," "It's like 'Too Fast, Too Furious, Tokyo Drift', I saw that with my dad." (Fieldnotes, 04/30/08).

Timothy's organizer included the question at the center and then three ideas for possible arguments from the main question. One of his arguments was not completed (See Figure 5.10). Timothy did not create separate circles on the web for supporting evidence, although he included a supporting idea with the possible arguments that were completed.

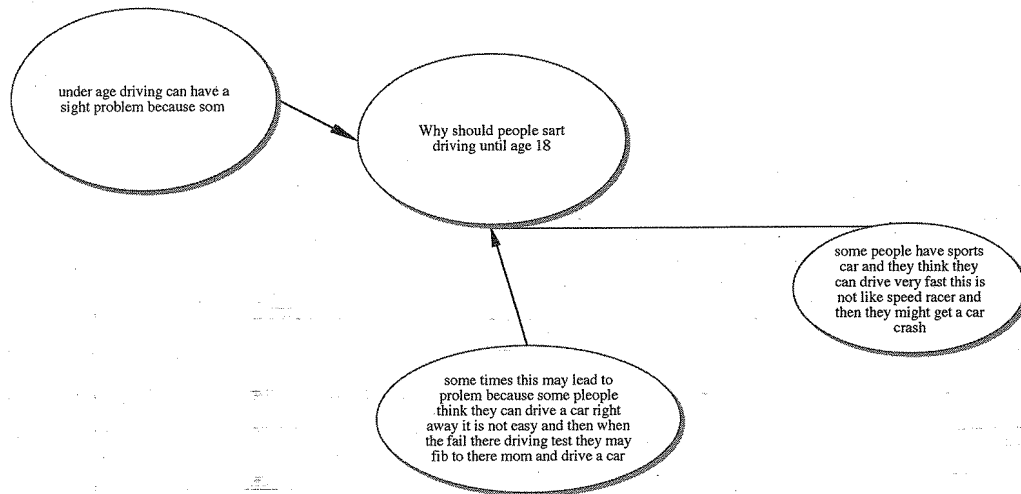


Figure 5.10. Timothy's Post-Persuasive Graphic Organizer

Timothy's draft was 141 words in length, and read:

driver should make people driver until 18 because that is the right age because when you are younger like 16 you think that you can driver a car right away. That might lead to trouble like if there is a sharp turn and you don't make it you might hit something anyway there is some other jobs that you will have to drive in like a train if you can't drive a car then you can't drive a train. Some people under age driving think that if they have a sports car they can go speedy This is not speed racer. You might do some thing carzy like fall of a bridge or something. Speed racer is a cartoon not the real thing. Also that might lead to drinking problem because you might lose control of the car and bam. (Written Artifact, 04/30/08).

Timothy identifies an argument and lists some reasons to support the argument. The reasons provided seem more like consequences of making bad decisions while driving. What is missing is the link between making bad decisions with respect to driving and age. Thus, the logic of the argument and supporting evidence needs to be developed a bit more, otherwise it seems as though the ideas are unconnected and irrelevant.

Structural elements. Timothy had a few of the structural elements associated with persuasive essays. He included a statement of position; however, the statement is unclear. The statement of position, which establishes the argument, contains a number of clauses that are not linked in a logical, coherent manner. He did not include a preview of the arguments, which may be a result of only including one argument. In addition, his supporting evidence is not presented in a logical or sequential manner, making it difficult to follow. This may be due to cultural African American English (AAE) patterns influencing his writing. McCabe and Bliss with Champion and Mainess (2002) describe topic-associating style narratives as those where the narrator may shift in “time frame, location, and participants, but events are organized around the theme” (p. 57). Timothy’s piece includes many shifts yet are all connected by the theme of driving, which would classify this as a topic-associating narrative. Because this is the post-assessment piece, it seems as though Timothy was influenced more by the topic and using a topic-associating narrative than using the structural elements described by the teacher during the unit. In addition, Timothy seems unsure about the structural elements, in an interview Timothy stated, “You try to bring up a topic and try to convince the reader to do it. Like give them

evidence, supportive details, and maybe some argument.” This draft reflects his ambiguity about the structural elements expected of persuasive essay writing.

Language features. Despite not having many of the structural elements, Timothy did include some of the language features associated with the genre. He used generalized participants rather than the specific participants. He also switched from third person to second person plural (you) to connect with reader. He used a variety of verb types: material, mental, relational, and behavioral and used the simple present and modal verbs as expected in persuasive essay writing. Timothy’s use of modals are focused around the possibility or consequences that may result from allowing someone younger than 18 to drive. This helps to make the case that driving before the age of 18 might be dangerous and should not be allowed. In addition, Timothy used a number of subordinating and coordinating conjunctions to link clauses expressing reason and condition. The use of these language features all contribute to his efforts at persuading the reader of his cause.

Summary of Pre- and Post-Assessment

These analyses demonstrate a general growth in writing development from the pre-to post-assessment pieces. All five students showed a growth in word length from pre-to post-assessment piece and most illustrated a growth in the use of structural elements and language features of persuasive essay writing. The pre-assessment pieces of four of the five students had more oral-like language use, and assumed the reader was familiar with the topic. In addition, the pre-assessment pieces of three of the five students lacked a preview of the arguments and a conclusion, creating more work for the reader to make sense of the argument and rendering the persuasive essay less effective in

persuading the reader of the cause. In contrast, the post-assessment pieces of all but one student reflected less oral-like language and were more explicit in articulating the statement of position. All five of the post-assessment pieces contained a statement of position, while four of the five students included a preview of the arguments. In the post-assessment, the students identified more arguments for their persuasive essays; however, the logical reasoning behind the arguments and the connections with the evidence were still emerging.

The conclusion showed some mixed results, while three students had conclusions in the pre-assessment piece, only two students had clear conclusions for the post-assessment piece. One student was unable to complete the draft, and therefore did not include a conclusion. In addition, Omar's conclusion was written for the last argument rather than for the entire persuasive essay. Jack, who did not have a conclusion in the pre-assessment piece, was able to include one in his post-draft, and Timothy did not include one in his pre- or his post-assessment piece. The gains made in the structural organization of the post-assessment pieces contributed to the post-assessment pieces' effectiveness.

Further, the results show some growth in relation to the language features associated with persuasive essay writing. While the pre-assessment pieces showed that all five students used personal pronouns throughout the pre-assessment piece. The use of personal pronouns to indicate their personal stance on the topic throughout the entire piece gave the piece a less authoritative feel. Derewianka (1990) notes that this renders the text less effective. All five of the students were able to use more generalized

participants in the post-assessment piece to create a more representative voice. In addition, four out of five students were able to incorporate more passive structures, which helped these young authors establish victims of their cause and elicit empathy for their persuasive pieces. All five of the students used more modal verbs in the post-assessment piece to help create degrees of certainty, thereby avoiding overstating their case and making unqualified claims. Thus, all five students' careful selection of language helped the post-assessment pieces establish a more appropriate tone between themselves as writers and the reader. The post-assessment pieces were authoritative, without being too personal and were more effective in persuading the reader of their cause.

One area that did not show as much growth was in the use of nominalizations, and it appears that such use was not necessary to further the students' arguments. Additionally, students' may not have developed this as the teacher did not emphasize this feature in her teaching of the unit.

The Instructional Context for Students' Persuasive Writing Development

The social context in which language, and more specifically written language, develops matters. Studies continue to suggest that schools and classrooms must find spaces for students to enact their voice(s) and identities in order for diverse learners to develop their academic literacy (Compton-Lilly, 2006; Dyson, 2003, 2005; McCarthy & Moje, 2002). Hasan (2005) states:

Without trying to reduce a complex problem to a simple single parameter, the single most important reason for this failure appears to arise from the educational

system's reluctance to hear the different voices in the classroom, to recognize multiple points of view that exist in every classroom in our pluralistic societies (pp. 240-241).

Findings from this study reveal how the use of oral language and performance contributed to CLD students' apprenticeship into scholarly thinking and discourse. It demonstrates how the children used performance to play with written text and enact their voices and identities onto written language which later served to shape their persuasive writing. In this section, I present the classroom context that incorporated both social interaction and explicit instruction so students could recognize how particular aspects and features of language were shaped in persuasive writing. The examples of the context highlight the teacher's interaction with the participants. Additionally, I will weave vignettes on how the context impacted the case study students' writing development in order to address the second research question: "What is the process by which CLD students develop the specific characteristics of persuasive writing in relation to their instruction in the genre?"

Instructional Influence on Students' Persuasive Writing Development

While the focus of this dissertation is on how fifth grade CLD students developed their ability to write persuasive texts, it is important to acknowledge the context and instruction that served to support this development and the involvement of the teacher, Ms. B. Persuasive writing is part of the fifth grade curriculum. State standards indicate that students should be able to write effective persuasive essays. As a result, Ms. B began a unit on persuasive writing. However, in this particular persuasive writing unit, Ms. B wanted to examine different ways of presenting written language and to show how

written language encodes some of the qualities of speech: rhythm, intonation, pausing and phrasing. This was a direct result of students asking about voice and how it is that voice is constructed in non-narrative genres. Students had expressed confusion about adding their voice and identities in genres other than narrative. While struggling with how to address this issue of voice in the preceding procedural genre unit, the teacher decided to examine this more closely in the new unit on persuasive writing and to explore this with the students through an examination of the connections between oral and written language.

Phase I: Learning about Persuasive Writing: Point of View, Stance, and Evidence. Ms. B. decided to use the *True Story of the Three Little Pigs* by Jon Scieszka (1989) to introduce the students to the principles of argumentation, a valued genre of education (Schleppegrell, 2004). She found that the story had the central elements she wanted students to understand. In particular, having a point of view, taking a stance, which are consequently substantiated with evidence. She used this to launch the start of the unit and to help students develop their notion of persuasive texts. However, she also wanted to expose them to the notion of point of view and to show how all arguments have counterarguments, that there are always “two sides to a story.” The fractured fairy tale was read aloud to the whole class.

After a brief summary of the two sides to the story, the three little pigs’ version and the wolf’s version, the teacher asked the students to think about whether they felt that the wolf was innocent or guilty. Ms. B asked students to work in groups to find facts that would serve as evidence to help them support their opinion(s). She often provided

students with the opportunity to explore questions and discuss their opinions with each other and to use and validate students' language. After giving students thirty minutes to discuss the facts gathered to support whether the students thought the wolf was guilty or innocent, she then gathered the students together and engaged the students in a discussion about the different points of view. She did this to allow students to hear from each other and to provide an audience for the students to connect with each other. After she allows each group to present their opinions and their evidence, she begins a new discussion:

Ms. B: Okay, my question, after hearing each group present: Were there any points made that people want to discuss a little further?

Omar: Why would he bake a cake for himself? [Referring to the wolf]

Gabby: That's what I said yesterday.

Ms. B: Actually that was what I hoped was part of the assignment, what would be the purpose of the wolf making a cake for himself? Student 1, do you have an answer for that?

Student 1: I mean usually people don't bake cakes for themselves. I mean he didn't even say that but he's in jail and someone is like coming to interview him so he might make up a story, just to like, to say like a lie, to make them think that he's innocent. And plus, it might have been his birthday and he just said it's for my granny.

Ms. B: What do you have to say to the way Student 1 responded?

Student 2: In addition to what Student 1 said, I disagree with him...

Ms. B: Wait, wait, wait. [Acknowledges that another student has been patiently waiting for a turn and establishes turn taking system]

Jack: Well I just say that like Student 1 said, yeah, it's like I don't know why but I just sort of like the way he was saying it. And he said it in a way about the wolf, I don't know how to explain it but he said it in a way that seems a bit, well..., I don't know-

Ms. B: What are you trying to say, that it made you go "hmmm?" Did it make you think about it?

Jack: Yeah, sort of.

Ms. B: Did it make anybody go, “Wait a minute, there’s always two sides of the story.” That’s what we’re actually looking at. We’re trying to weigh the evidence. (Fieldnotes, January 18, 2008)

Although Ms.B maintained control of the discourse, she engaged students in discussion. The discussion activities allowed Ms. B to build a sense of community that valued what its members had to say. She created an environment where respect for each others’ perspectives and opinions was part of that classroom’s curriculum. She intervened when stronger personalities dominated, like Student 2, and encouraged all members to participate. She was not looking for a preconceived answer, but building on a central goal of education to prepare students for participating in democracy by interrogating perspectives and listening to different “sides of the story.” Using this dialogic approach, Ms. B was hoping to immerse students in the language of argumentation so that they could begin appropriating this discourse, use the tools of argumentation, and include their voices and identities (Dyson, 2005). Students later performed the text with their own spin on how the characters would interpret the actions in the fictional story. Students appropriated language from popular television crime show dramas such as *CSI*, *Cold Case*, and *SVU* in the reenactment of the scene where the pig police were interrogating the wolf about the crime. For example, the students portraying the pig police had flash lights and were shining the light onto the wolf’s face. They used proximity and got close to the wolf’s face when asking him questions. The pig police tell the wolf, “Stick to the story, please!” and “Just answer the question!”(Fieldnotes, January 18, 2008). Students also felt comfortable using their heritage language, Omar referred to the pig police as *los*

tres policias during the performance. Gabby and Omar interjected Spanish words with peers every so often during writer's workshop, this allowed them to explore ideas in the language that was most comfortable for them. While they mostly used English in the classroom, they sometimes would code-switch with friends for emphasis, or to chit-chat in their native language.

Using elements of persuasion to write a letter to the judge. Based on these activities, students were then to write a letter to the judge, pictured at the end of *The True Story of the Three Little Pigs*, taking a position about whether the wolf was guilty or innocent. The five students completed the assignment in different ways. Whereas Sally and Omar wrote a letter to the judge including a greeting and the body of the letter, Gabby, Jack, and Timothy wrote reflections (instead of letters) about whether or not they were convinced by the wolf's story. In addition, Omar and Timothy's written pieces were more oral-like in nature. These boys' written pieces were short and assumed reader familiarity with the story and the assignment. Gabby, Jack, and Sally, wrote out complete sentences that indicated their opinion and main arguments for their opinion. While all three of these students assumed reader familiarity with the story, in comparison to Omar and Timothy, they had lengthier explanations that included more written-like than oral-like text. The five students demonstrated that there was a range in their understanding of persuasive texts and in the ability to produce more written-like versus oral-like text. In addition, this first attempt at persuasive writing since the pre-assessment indicated that students assumed familiarity with the audience/reader and that they were inexperienced

in crafting arguments with supporting evidence like those expected in persuasive essay texts.

Oral-like vs. written-like language, a continuum: Omar's letter to the judge vs. Gabby's response. Omar was clearly influenced by the class performance, and by popular crime scene television when writing his letter. He was also the only student to write the letter as an attorney. His piece was more oral-like and resembled some of the dialogue used in class discussions. His piece read:

Letter to Judge From Lowyer

I object your aunor my client is innocent because he clearly wanted a cup of sugar. 1 and he clearly he had a cold. 2 Also why would he Bake a Cake for him self. And the reason he ate the two pigs because he was not going to leve the two pigs lying there to rote there.

[I object your honor my client is innocent because he clearly wanted a cup of sugar. 1 and he clearly he had a cold. 2 Also why would he bake a cake for himself. And the reason he ate the two pigs becaues he was not going to leave the two pigs lying there to rot there.] (Written Artifact, January 21, 2008)

In an interview, he stated:

I was thinking about like if he was in court and I was his lawyer and I had to defend him, so that's why I started out that way. (Interview, 06/03/08)

The text and his response showed the influence of TV shows like *Law and Order* and *CSI*, which depict courtroom scenes. Omar appropriated some of the language portraying courtroom scenes and he revoiced (Dyson, 2003) the legalese of the actors portraying lawyers in his written text. Omar was also influenced by the illustration found on the second to last page of Scieszka's story which showed the wolf in a courtroom in front of the judge. Thus, Omar was using the combination of text and illustrations to

create his arguments and present them as an attorney. This text would be categorized on the more oral-like continuum because of the oral-like features he relies on, such as the use of the number *one (1)* and *two (2)* instead of a sequencing connector such as *first* and *second*. He also assumes that the facts of the case are known by the reader, he does not provide any evidence for his claim that the wolf “clearly wanted a cup of sugar,” and that “he clearly had a cold.” Because oral texts are typically co-constructed with those present, they do not typically include as much elaboration as written-text, which require more information (Halliday, 1989; Kress, 1994). While Omar’s text was more oral-like, he did show that he understood the purpose of persuasive texts was to convince someone of an argument/opinion. He displayed this knowledge by incorporating expected features of persuasive texts, namely the use of vocabulary and conjunctions that were associated with reasoning, such as the word *reason* and the conjunction *because*.

While Gabby did not take the position of a lawyer, she provided a number of ways that she was convinced of the wolf’s innocence and that she understood the purpose of persuasive writing. Her piece read:

The way the wolf convinced me to believe him is by how he was sick, 2nd had the sneezing & also how he was going to really get sugar because [he] brought the cup of sugar & lastly he always had tissue with him so that he was sick and also he didn’t mean to kill the two pigs because he snezzed & since he was sick he snezzed & that just happened. Also the pigs didn’t look that innocent because they just couldn’t open the door for 2 seconds so they were really mean. (Written Artifact, January 21, 2008)

In this short text, Gabby laid out her arguments for believing the wolf’s innocence. Her main argument was that the wolf was indeed sick and she included

evidence from the text, such as the wolf's sneezing and use of tissues to support her argument/opinion. She incorporated more written-like features, such as the use of sequencing connectors (i.e. second, lastly), as well as conjunctions associated with reasoning (because, so, since). Despite this text being more written-like, she included ideas/arguments without explanation, which detract from the overall cohesiveness of the text.

Timothy, Sally, and Jack's pieces were all somewhere along the oral-like vs. written-like continuum. And all five students assumed familiarity with the audience/reader. Further, their pieces indicated that they were still developing the ability to write cohesive arguments with supporting evidence (See Figure 5.11). As a result of listening to students' conversations and analyzing their written pieces, Ms. B decided that she wanted to focus future lessons on crafting strong arguments and including supporting evidence. In an interview, Ms. B stated:

I noticed that they [the students] were saying, "what if, what if..." and not [backing] it up. That's the part that gets me—how strong is their [the students'] argument. I know they're just emerging and so how am I going to get them to understand that they have to support their argument. Even [student] who's really bright, just said, "he [the wolf] was framed" and didn't give the evidence.

(Interview, 01/24/08)

Figure 5.11 demonstrates the instructional impact on CLD students' writing development. It shows the instructional focus and the student's writing development in relation to the instruction. In addition, as Ms. B was teaching the unit, the students gave

her ideas while teaching. This influenced how the lesson was delivered and carried out as well as how it impacted Ms. B's reflection and planning of the next lesson for the unit. The figure shows the interactional nature between the students and the teacher. It also demonstrates the different aspects that each individual student interpreted as relevant to their persuasive writing. Because the students were "emerging" as persuasive writers, and they were interested in exploring how to incorporate voice into expository writing, Ms. B decided to explore the tools of persuasion within the oral-written continuum, and how to frame a "strong argument." Ms. B wanted to explore how to incorporate language features salient to creating successful persuasive texts. She turned to advertising to help the students learn the language of persuasion and some successful persuasive techniques.

Phase II: Exploring Statement of Position, Arguments and Evidence:

Editorials. Ms. B decided to have students examine editorials as a text type of the persuasive genre (See Figure 5.12). Ms. B used a reproducible teacher handout on crafting editorials. The double-sided worksheet contained a picture depicting a number of issues on "Main Street." There was a fallen streetlight, cars all approaching the intersection—even with a police there to direct the traffic, double-parked cars, ads over other ads on lampposts—some falling to the ground, and finally trash spilling into the street because it had not been collected. The instructions gave a brief description of an editorial and three lines under the picture asking for three possible titles for an editorial that could be written about the depiction.

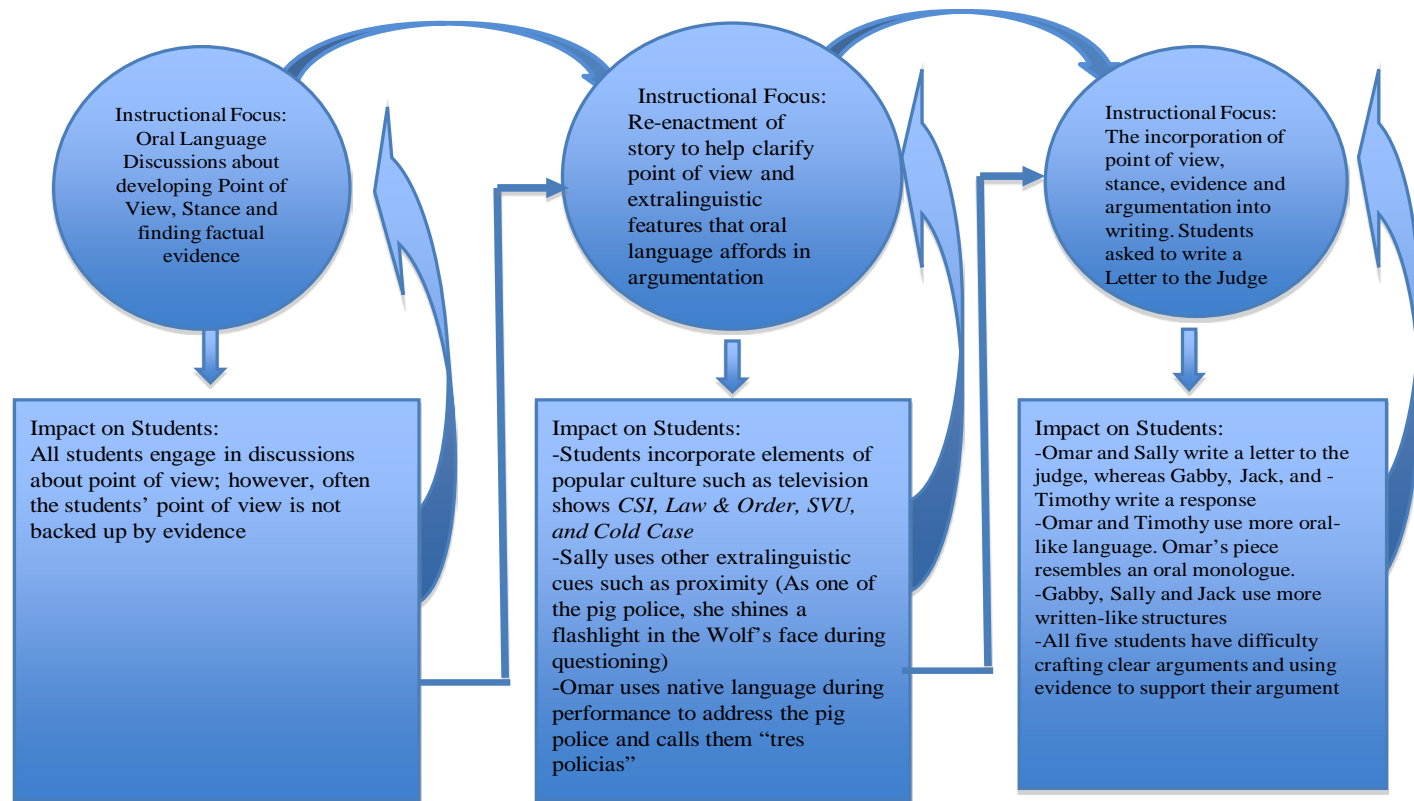


Figure 5.11. Instructional Impact on CLD Students' Persuasive Writing Development Phase 1

After students completed the list of possible ideas, Ms. B had the students select an issue he/she felt was most pressing, and complete the exercise on the back side of the sheet which was to write-up the problem and a possible solution(s) to the problem. Once students selected the problem and possible solution, students were instructed to form groups based on their problem and create a group poster about the issue and the possible solutions. Many of the students selected the street light as a problem and so this larger group was split into two smaller groups. Another group selected the trash as a major problem, and finally another group selected double-parking as their top issue. The following day, Ms. B had students complete and present their posters to the class. Students discussed and defined the problem(s) and then the possible solutions.

In a follow-up lesson, Ms. B introduced a graphic organizer and examined a few editorials from the newspaper that would help students in crafting their own letters to the editor. The graphic organizer followed a similar format to the organizer for procedural writing; however the structure reflected the elements of persuasive writing. Like the organizer for procedural writing, it focused on the structural elements and not the language features. The organizer was intended to help students focus on the structural organization of the piece. Ms. B also used a metaphor of a table as she was completing the organizer to help students understand how to craft a strong argument.

Ms. B: Think about it this way—here is a table, your argument is your table and the legs of your table represent the evidence. So you need to support the table.

Omar: You have to stand your ground.

Ms. B: To fight for your argument. [For example] Too many trashbags are left—
what evidence do you have to support it? If you don't have strong
evidence to support it then...

Omar: Your table is going to fall.

Ms. B.: In this case you have voice, you're voicing your opinion. Who's your
audience?

Class: The editor and the people reading the paper. (Fieldnotes, February 28,
2008)

To complete this aspect of the unit, Ms. B had students use the graphic organizer to plan their own letter to the editor addressing the issue that they had selected. Students spent the week, planning, drafting, and revising their letters to the editor.

***Towards more written like language: Learning to use supporting evidence—
Jack and Timothy's editorials.*** In the previous writing pieces, Jack and Timothy both had assumed their reader was familiar with the topics they wrote about. The boys had trouble distancing their writing for an outside reader. And while it was understood that Ms. B would be reading the pieces, writing in school requires learning to use written-language in more decontextualized ways (Halliday, 1989; Kress, 1994). In addition they both seemed to lack an awareness of some of the structural and language features associated with persuasive writing, as it was not evident in their pre-assessment pieces, or in their interview responses. After these few lessons, the boys' persuasive writing started to transform. Jack decided to take on the issues of trash that was pictured on the worksheet, while Timothy addressed the issue of double parking. Jack identified the

problem the trash caused and some possible solutions for solving the problem. His editorial read:

Dear Editor,

My name is Jack and I live in Main St., a lot of trash cans and trash bags are left on the sidewalk, which is a very big problem, which is getting bigger and bigger everyday.

The first problem is the trash collectors are no coming on the main days (Tuesday, Thursday, and Saturdays), so this problem causes the trash to pile up and up. Having should solve this problem more trash collectors in the city.

The next problem is the trash bags are blocking paths and taking up space on the sidewalk, which also makes the city smellier and dirtier. This problem maybe solved by having more dumpsters, in convenient places such as outside of apartments.

The last problem is the trashcans and bags are overflowing which means that there is too much and TOO much trash on the sidewalk. This problem can only be solve if there were more trash collectors or more dumpster or if people bring it to recycle centers or if they recycle some of the trash which there well be less trash of the sidewalk and street.

This is against the law but people don't take it seriously, but some people can help. Remember, we can stop the littering and pollution. (Written Artifact, March 3, 2008)

While Jack is still emerging as a writer in the persuasive genre, he has attempted to create a strong argument about the trash that is on the streets and is able to provide evidence about the how this is problematic for residents (e.g. "which also makes the city [smellier] and dirtier"). He also has some good ideas about what can be done to address the problem. He uses more written-like language and provides more contextual

information for readers, “My name is Jack and I live in Main St. a lot of trash bags and cans are left on the sidewalk, which is a very big problem” He uses connectives associated with sequencing to help the reader follow along, “the first problem,” “the next problem,” and “the last problem.” While the essay is personal, as Jack wrote as a resident, he presented the information clearly and succinctly in a depersonalized way, and addressed the complaint without pointing the blame at one person or agency. Instead he included himself at the end, as both part of the problem and the solution—as the common person, in his suggestion to recycle, “we can stop the littering and pollution.” Jack also included a number of structural elements and language features that were not present in his pre-assessment piece.

Additionally, Jack’s piece showed progress in writing in English as a language learner. He selected a number of points that would resonate with readers and lead them to empathize with the problems and solutions outlined in his editorial letter. As a language learner, Jack was not only learning the structural and language features of the persuasive genre, but he was grappling with the syntax of the English language. For example, in the second paragraph of his letter he wrote, “Having should solve this problem more trash collectors in the city,” whereas it should read, “Having more trash collectors in the city should solve this problem.” While this is the only error in syntax in the piece, he did not identify this error in the two revisions he made to the piece. It is not clear why he did not identify this error and the error does not take away from the overall effectiveness of the piece.

Timothy's piece focused more on possible solutions than the problem, and he attempted to include more contextual information for the reader. His piece read:

Dear Mr. Editor,

There is a lot of double parking and there is one car dat is parking and another car comes and parks righ tin front and I think dat is why the car hit the poll. I think dat double parking can make a lot of car crashes. It may cause other people to turn and hit other objects and cars. Well I think dat it should become a new law and if they don't pay attention to the law they will get a \$50 fine.

If they don't care they have 24 months of Community services. There is one more answer in think dat they can have their car booted if they get 5 tickets and don't pay there car can be booted until they pay there tickets if they don't pay in 3 weeks there car will be taken to the junk yard and become useless scarp. Also if they don't pay in a year they will go to jail for 2900 days. Can you change it I will be thrilled if you did of you don't I will try to convince you. (Written Artifact, March 3, 2008)

Timothy's response identified a problem; however, instead of strongly stating the argument, he describes the picture and the possible issues related to double-parking. He uses mental processes (think, care, thrilled) and modal verbs (can, may) in an effort to connect to the reader. He also used first person throughout which made the essay more personalized and consequently had the opposite effect of appealing to a general audience, as his letter seems like a personal issue. Additionally, the theme of many of the sentences is the referent "they," referring to people that habitually double park; however, by not using the specific vocabulary it assumes the reader is familiar with the issue and weakens the cohesion of the piece.

His written response focused on possible consequences that can be established in relation to the problem in an effort to solve the problem. Similar to his statement of the

problem, his solutions contain exaggerated suggestions, such as “24 months of community services,” and going to “jail for 2900 days.” These exaggerated consequences for double-parking render the text less effective than if he had focused on the reasonable fine (“\$50”), and perhaps ticketing and booting the car (Derewianka, 1990).

Interestingly, Timothy deliberately used “dat” in his written response. Given that Ms. B talked about them having voice in the piece, Timothy took this to mean that he could incorporate his use of “Alabama English” in the piece. Originally the word “dat” was typed as “that,” but Timothy decided to change it, stating

I’m going to write Alabama dat. Can I write Southern? I haven’t completely mastered Alabama yet- they say dat, dere and y’all. My entire family is from the southern except for my brother and sister. Most of my whole family is from Alabama (Fieldnotes, 03/04/08).

After typing his piece, Timothy initiated a spell-check of his text and said, “I’m going to ignore it, so that I can use my Alabama.” For Timothy, voice and identity were inseparable and he felt he had to include the phonetic spelling to represent his “Alabama” voice in the piece. Throughout the unit, Timothy explored the inclusion of “Alabama” language whenever he felt that his “voice” was warranted. He felt comfortable using his “language” because he knew the teacher accepted the use of his home language, when he told the teacher that he wrote it in “Alabama style.” Ms. B responded, “That’s fine. The

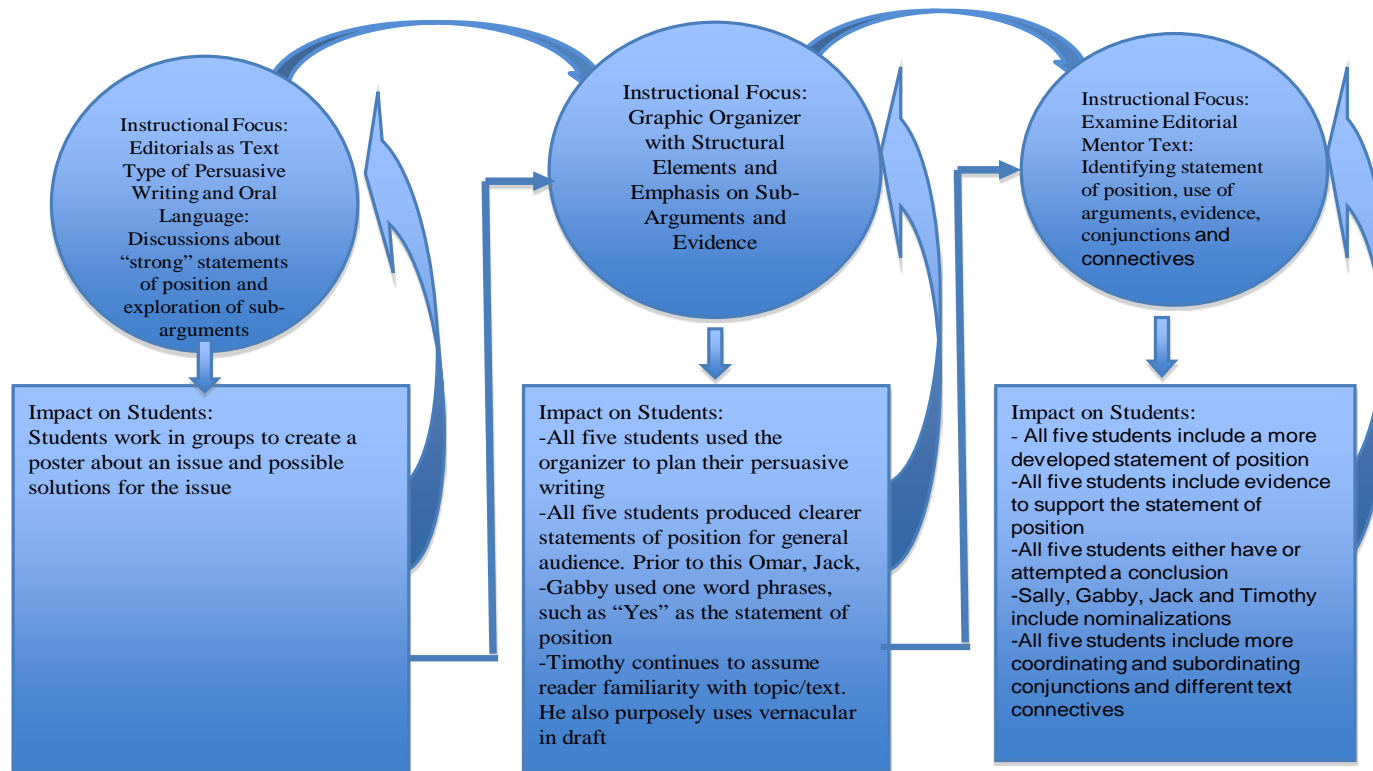


Figure 5.12. Instructional Impact on CLD Students' Persuasive Writing Development Phase 2

most important thing is that you have a piece to share.” When editing their final pieces, Ms. B reminded Timothy about thinking about his audience and how some would not identify with “Alabama” language. Timothy understood what she meant and edited his final piece for a more general audience. Because Timothy knew that he could express himself, he wrote more and was more enthusiastic about writing and about addressing different audiences. He told Sally his peer-editing partner, “I’ll change it back to “Boston” and not Alabama.” (Footnotes, 03/04/08). Figure 5.12 shows this phase of the instructional impact on CLD students’ developmental pathway. The figure shows how students input influenced Ms. B’s instruction, and how she reflected and planned the next lesson according to students’ needs.

Phase III: Analyzing academic persuasive essays as mentor texts. While students had begun to develop clearer statements of positions, they were still having trouble distinguishing between arguments and evidence. Ms. B decided to use a similar strategy that seemed to have worked for the students during the procedural writing unit. She decided to look at mentor text of persuasive essays, since that is what they would eventually have to write. She did this in a slightly different way; she used former students’ writing samples to deconstruct the structural organization of the pieces, with an emphasis on how students constructed their arguments and evidence. She put the piece on the overhead projector and had students help her identify the title, statement of position, preview of arguments, arguments, evidence, and conclusion of each piece. When students called out different answers, she had students explain their rationale and thinking for their

comments. Despite examining a few different student essays, there were still questions about arguments and evidence.

In order to get a better idea of students' understanding of arguments and evidence, Ms. B used a published persuasive essay, *The Hazards of Moviegoing* by John Langan, a popular persuasive essay used in many composition classes. She instructed students to read the essay and color code the structural features. She instructed students to use green to identify the statement of position, red for the arguments, and yellow to signify the evidence. In this way, Ms. B could visually see which students would need further instruction and assistance. Whereas most students could identify the statement of position, many students had difficulty with distinguishing between the argument and the evidence. For example, Gabby highlighted the first paragraph in red, as an argument and the rest of the entire essay in yellow as supporting evidence. In class, Gabby argued that she disagreed with most of her peers that did identify the arguments in each paragraph stating, "I disagree, because where it says after 'getting to the movies' I think that whole paragraph there refers back to the problem in the first [paragraph]." What Gabby had identified was that all the arguments and evidence were all connected and linked back to the main argument, or statement of position of the essay, which aptly was the area that posed the most difficulty for students.

Omar and Timothy were able to identify some arguments, but labeled one of the arguments as evidence. Gabby, Omar and Timothy had understood that there was a larger problem/issue, but were somewhat confused about how the arguments and evidence were used to persuade the reader towards a certain point of view in relation to the larger issue.

Gabby, Omar, and Timothy, like some others in the class, understood the larger issue to be the argument and then the entire body of the essay as evidence. Jack and Sally, on the other hand, correctly identified each of the arguments and the supporting evidence. Although Sally identified these elements correctly in the mentor texts, and could construct arguments, she continued to grapple with using evidence that was directly linked to the argument. Instead, Sally often went on tangents, despite having well organized essays that included many of the language features of the genre.

Sally's persuasive essay development. Following the analysis of mentor texts, students wrote persuasive essays on topics that had come up in the news or were current events that Ms. B felt the class could relate to. One topic was related to a news story about a nearby school district that was considering separating boys and girls in grades K-8 for content area instruction. Another similar topic was a Scholastic News article about whether to extend the school day, but shorten the school week. Ms. B went over the essay with the students, and they discussed some of the arguments and evidence cited in the text. Additionally, Ms. B used a previous student's written essay on the topic to point out the logical connectors as a language feature in many persuasive texts. Using the article and the student texts as points of reference, the class then brainstormed additional possible arguments for this topic and possible text connectives and conjunctions that would help provide more cohesion in the pieces.

Many of the students in the class focused on the shortened week, rather than the extended day. Additionally, many agreed that the school week should be shortened. Sally definitely agreed, seeing as she stated in interviews that she found school "boring" and

that if she had her way school would last “one minute.” Despite the fact that Sally didn’t hide the fact that she did not like school, she selected careful arguments from the brainstormed list, even going as far as to add an argument she felt would please her teacher, which demonstrated her understanding of tenor and examining the language choices in relation to the reader. Moreover, she avoided over exaggerating her opinion in her essay. Her essay read (as typed by the student):

Why I Agree 04/10/08

I agree that school should be shorten into three days a week. Days of school shouldn’t be too much. It isn’t good for some people. Here are reasons why.

Family bonding, one of the most important things. Family bonding is really important to most children. Some parents go to work on the weekends, so some children won’t have time for family bonding. Not all families will have family bonding on holidays; some families have to work on holidays. Some families might not even have time during other days, but maybe they do during, Fridays.

Relaxation is also one of the most important things, if teacher give too much homework, students would have to stay up late to do homework which means less sleep, which leads to brain damage. Brain damage is bad because it could make students forget stuff, hurt their brain, and can give them headaches. Students and teachers should relax especially of all their hard work.

Third, buses are a lot of problems, because too many buses could pollute the air. Then, air pollution could destroy plants, animals, and humans. No one would want plants and animals to be destroy, would they? Do you want to be destroyed because of all the air pollution? Besides the bus drivers need a break too.

Fourth, what about the teachers. The teachers are the ones that teach students. The teachers shouldn’t always be working especially from controlling all those bad students they must be very tire after that. The teachers deserve a break too.

Who wouldn’t want to have a three-day week of school? Why would someone want air pollution to destroy animals and plants? Who wouldn’t want to have family bonding with their family, relaxation, and give their teachers a good little break? (Written artifact, 04/10/08).

While Sally included many of her arguments from the brainstormed list, she had to decide which arguments were the most important to her. She also had to come up with the supporting evidence on her own. This is where Sally had some difficulty. Sally could provide some reasons to support the arguments she selected, but then Sally often strayed from the topic and included other examples that did not directly relate to the argument. During peer editing sessions, Omar, Timothy, and Ms. B offered Sally suggestions about which parts did not make sense or were distracting to the reader. In particular, Omar suggested that Sally add what families could do with two extra days in order to strengthen her argument about family bonding. He also commented on the air pollution, asking how it was linked back to the buses. Timothy added that he thought that Sally should change the part about brain damage. He thought that she didn't provide enough evidence that lack of sleep caused brain damage. Ms. B thought that Omar and Timothy had made some very good suggestions and encouraged Sally to think about these when revising her piece. Regardless of agreeing to examine her essay in light of these suggestions, Sally did not change her final piece. Similar to her procedural writing, Sally did not want to make revisions because she saw revisions as "writing the piece over and over again" to fix "spelling mistakes" rather than understanding revising as a way to change the content of the piece to improve the writing.

Fortunately, Sally did make revisions to her writing. However, it was not until the final essay, when students were able to select their own topic. Moreover, Sally had a real audience in mind, as Ms. B decided to have the students read their pieces to the principal and a few invited guests. Because Sally was invested in the topic and could envision her

audience, she made several revisions to her post-assessment piece. She listened when her peers commented on the strength of her arguments, and added information that made her arguments clearer. She sought out the help of the student teacher in asking whether she had included the language features, such as the text connectives in her writing piece. For Sally, having a real purpose and audience made a difference. Her revised post-persuasive piece read (as typed by the student):

Should there be more police presence in neighborhoods?

Have you read the newspapers and watch the news lately? There has been a big increase in violence, gangs, and criminals destroying properties, and there's too much use of dangerous weapons. There should be more police presence in neighborhoods.

The first reason is violence. There are way too many people hurting each other in neighborhoods. There are turning out to be less people in the world and more crime. The number of gangs and criminals are increasing. Some gang members try to impress their friends by doing something really violent. Parents worry about their children, they worry there children might get killed. Some families are even too scared to go outside because of all the violence. Innocent people are getting killed. Polices find dead bodies on streets, in rivers, oceans, house, and in trashcans. Lots of people have gone missing. Polices would stop this because some people are scared to hurt each other in front of polices because they might go to jail.

The second reason is there's too much people destroy properties. Most criminals burn down house of people they hate (and lots of people are turning homeless.) Some gangs and criminals burn down peoples house for no reason or either for fun. Gangs do graffiti on walls, and houses. If polices were guarding that place people might be too afraid to destroy properties because they might get sent to jail.

The third reason is there are too many dangerous weapons in the hands of criminals and gangs. Gangs and criminals could hide dangerous weapons anywhere. Police find weapons in lots of places like in houses, bathrooms, and streets. Criminals and gangs use knives and gun to hurt people. Some criminals even set bombs, and a bomb could destroy a whole neighborhood. Someone could even bust in your house with a weapon and try to kill you. If more polices were

guarding the neighborhoods, and if they find a weapon they'll just take it, and put it in a place probably where on one could get it.

There are too many criminals running free. Criminals should be brought to justice, so the world could finally be a safe place. Violence is really horrible. More polices should be in neighborhoods, so polices could protect the neighbors, and violence could finally stop. Violence needs to end. More police would help solve this problem (Written Artifact, May 14, 2008).

In comparison to her unassisted post-persuasive draft, this draft is more polished and included a number of changes that were suggested by the student teacher, but mostly by her peers in peer editing meetings. With Omar's help, whom originally proposed the topic, Sally worked on the coherence of her arguments and evidence and tied these back to the overall message, which all contributed to the piece being more effective as he had suggested. In addition, after hearing Omar read his piece, Sally decided to incorporate the logical sequencing connectives (e.g. the first reason, the second reason, etc.). With help from the student teacher and teacher, she realized that she had repeated herself and was able to consolidate ideas and delete unnecessary information. In this final persuasive piece, Sally demonstrated that she could revise a piece when she was motivated to do so.

Figure 5.13 illustrates the instructional impact on students' writing development within this phase of the persuasive writing unit. In this phase of the persuasive unit, students continued to build upon the prior two phases to continue adding structural elements and language features to build strong arguments and include supporting evidence.

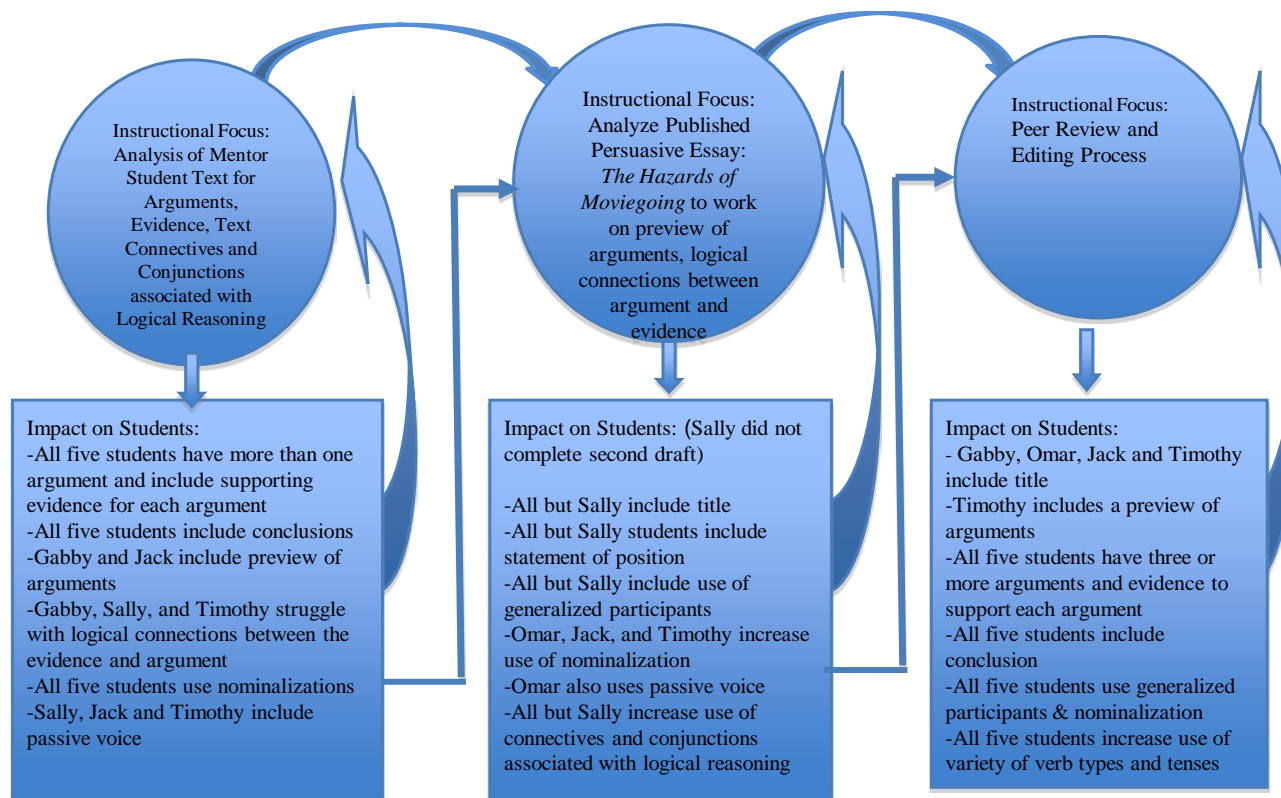


Figure 5.13. Instructional Impact on CLD Students' Writing Development Phase 3

Summary of the Process and Context for Students' Persuasive Writing Development

While students had shown knowledge of a few of the structural and language features of persuasive writing, they developed more explicit knowledge of these features as a result of the classroom instruction and practice with the genre. All five students began the unit assuming reader familiarity with the topic and purpose for their writing. Prior to instruction in the genre, all five students relied on personal opinions and personal pronouns to state their position. Among the five students there was some variance with respect to using more oral-like language than written-language. However, by the end of the unit, all five students used more decontextualized and less personal language. They used a variety of structural and language features and could describe the features used. All five students explicitly wrote the statement of position and clearly outlined some arguments and evidence to support the arguments.

The instructional context played a significant role in the writing development of these students. The teacher used a variety of techniques that acknowledged that the students were “emerging” as persuasive writers and provided space for students to understand and develop from more oral-like language to the written-like language that was outlined in the state standards for persuasive essays. Ms. B allowed students to use their home languages so that students could get their ideas out. Ms. B acknowledged that peer interactions were important and motivated students to develop their writing and so she made time for students to meet with peers to provide feedback. She also allowed students to make (or not make) changes to their essays in relation to the feedback given, in this way she sent the message that she respected their decisions as writers. Finally, Ms.

B provided the opportunity for students to select their own topics and gave the students a real audience to culminate the unit (See Figure 5.14). Persuasive writing development was iterative and involved multiple activities as seen in Figures 5.11-5.13. Figure 5.14 is a compilation of these figures and shows how each of the individual phases builds on the previous phases; however, instruction and development was not linear. The arrows indicate that Ms. B and the students impacted each other and took hold of aspects from previous phases while in the second and third phases.

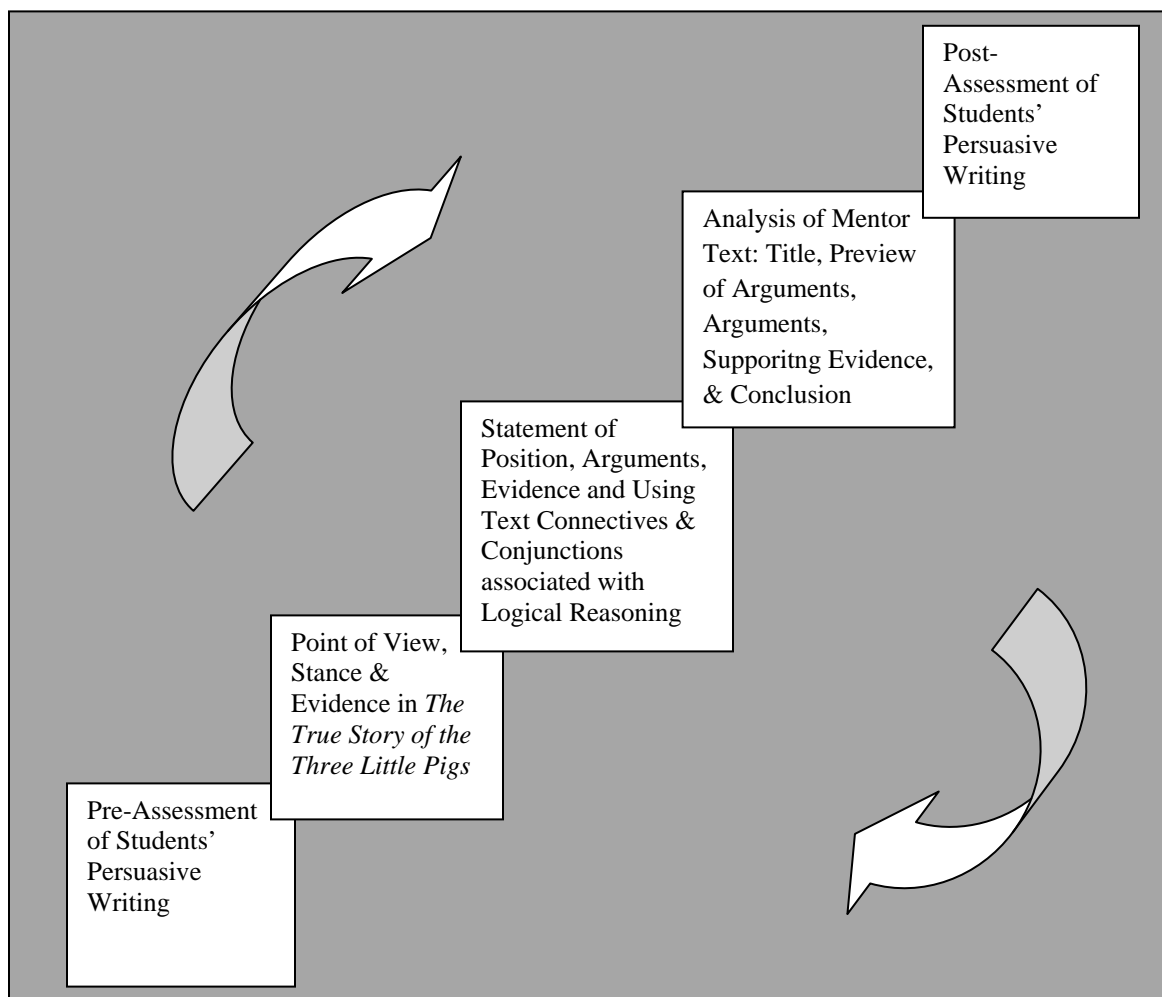


Figure 5.14. Instructional Cycle for Teaching Procedural Writing

Cross Case Analysis

In this section, I present the cross case analysis examining the similarities and differences among the five focal children in their writing development of the persuasive genre. Despite the fact that there are some areas that show mixed results in terms of growth and development in persuasive writing, overall the students show growth in learning to use both the structural and language features that are characteristic of the genre. As in the previous chapter, the students' unique personalities, experiences, and knowledge impacted their application of the features presented during the writer's workshop lessons.

Each aspect of the organizational and language features analyzed will be explored further under the following categories for the structural features: Title and Statement of Argument; Preview of the Argument(s); Arguments; Supporting Evidence; and Conclusion. Additionally, the categories for the language features are as follows: Use of Generalized Participant; Use of Nominalization; Verb/Processes types; Tense, Aspect and

Mood; Use of Passive Voice; and Use of Connectives and Conjunctions. In each category the findings from the analysis of writing samples, and tables summarizing the students' development will be compared. The larger case will also be discussed to determine the impact of the context/text based teaching of the procedural genre on the writing development of the students.

Organizational Features

Title and Statement of Position. The post-persuasive writing piece suggests that there was some variance in terms of students' use of titles and statements of position. All but one student, Timothy, had a title for the final piece and all but another student, Omar, had a statement of position that did not assume the reader was familiar with the text (See Table 5.1). This was in contrast to the pre-persuasive piece where all but one student, Sally, wrote statements of position that assumed the reader was familiar with the topic and purpose for the piece. Throughout the unit there was some variance in the use of titles, however this was in part due to the assigned mode for certain pieces. When the writing piece was assigned as a letter, to a judge, or to an editor (Issues on Main Street), students typically did not include a title to the piece. Additionally, all five students showed growth in writing a statement of position that expanded and articulated their main argument. The pre-persuasive pieces included many one word statements that answered the assigned topic question, whereas the post-persuasive pieces had a complete sentence that articulated their opinion about the topic. Omar was the only student that returned to using one word instead of using a clear statement of position for the post-persuasive piece. Jack and Timothy began writing a statement of position after the first piece on the Wolf's Innocence. Students' growth in their ability to write statements of position seems to have been connected with their development of tenor and an understanding of what it meant to write for generalized audiences.

Preview of Arguments. None of the focal students used a preview of arguments in their pre-assessment pieces and had not developed this aspect until the end of the unit.

It was not until students analyzed the *The Hazards of Moviegoing* mentor text that they had seen and recognized the use of a preview of arguments for a persuasive piece. Prior to this, students had focused on the purpose for persuasive pieces and on creating distance between themselves and the generalized audience. Thus, it was not seen

Table 5.1

Structural Elements of Persuasive Writing: Title and Statement of Position

Persuasive Writing Pieces: Inclusion of Title and Statement of Position											
Student	Title & Statement of Position	PR	1 (The True Story of the Three Little Pigs/Letter to Judge)		2 (Problem on Main Street-Editorial letter)			3 (Essay-should school week be shortened)			PT
Gabby	Title	Yes	No	No	NC	NC	No	No	Yes	Yes	Yes
	Statement of Position	ARF	Yes	Yes			Yes	Yes	Yes	Yes	Yes
Omar	Title	Yes	Yes	Yes	No	NC	No	No	Yes	Yes	Yes
	Statement of Position	ARF	Yes	Yes	Yes	NC	Yes	Yes	Yes	Yes	ARF
Sally	Title	Yes	No	No	Yes	No	No	No	NC	No	Yes
	Statement of Position	Yes	Yes	Yes	Yes	Yes	Yes	Yes		Yes	Yes
Jack	Title	No	No	No	No	No	No	No	Yes	Yes	Yes
	Statement of Position	ARF	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes
Timothy	Title	No	No	No	No	No	No	No	Yes	Yes	No
	Statement of Position	ARF	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Note. PR = Pre-Assessment piece; PT = Post-Assessment piece; ARF=Assumed Reader Familiarity with Content; NC = Student did not do this draft version.

in persuasive drafts until the penultimate assigned topic about whether the school week should be shortened (See Table 5.2). After this analysis, Gabby and Jack incorporated this aspect into their subsequent writing pieces right beginning with the first draft of the penultimate piece. Omar and Sally had not focused on this aspect and did not incorporate this into the subsequent drafts. Timothy, had not incorporated it in the first two draft of the penultimate piece, but did include it in his final draft of the shortened school week piece. Omar's attempted preview of arguments in the post-assessment piece was not clear and therefore did not have the intended effectiveness that previews establish for readers.

Table 5.2

<i>Structural Element of Persuasive Writing: Preview of Arguments</i>								
Student		Preview of Arguments						
	PR	1 Wolf	2 Main Street		3 Should School Week be Shortened?			PT
Gabby			NC	NC	✓	✓	✓	✓
Omar	Included in statement of opinion			NC				Attempted preview
Sally	✓					NC		✓
Jack					✓	✓	✓	✓
Timothy							✓	Not included

Note. Preview of Arguments is defined as when the writer provides a preview paragraph stating the arguments for or against a position; ✓ = Preview of Arguments is Included; NC = Student did not do this draft version.

Arguments and Evidence. Students struggled with the notion of argument and evidence. Often students identified evidence as arguments, and sometimes even identified arguments as evidence. Because of this, the teacher devoted more time to helping students identify and understand the difference between arguments and evidence, which was met with varying degrees of success. For the most part, all students were able to incorporate more arguments after deconstructing mentor texts (See Table 5.3). This is most noticeable in the drafts on whether the school week should be shortened.

Table 5.3

Structural Elements of Persuasive Writing: Number of Arguments Included

Student	Number of Arguments Included									
	PR	1 (Wolf)		2 (Main St.)		3 (School week be shortened)			PT	
Gabby	2 Against 1 In Favor	2	3	NC	NC	1	3	3	3	2 (DNF)
Omar	1 In Favor and 1 Against	1	1	1	NC	1	3	3	3	3
Sally	2 Against	1	1	1	1	1	4	NC	4	4
Jack	2 In Favor		1	1	1	1	2	2	3	3
Timothy	1 In Favor		1	1	1	1	5	3	3	1

Note. NC = Student did not do this draft version; DNF = Student did not finish draft.

While some students could correctly identify arguments and evidence in other essays, they seemed to have trouble establishing the difference in their own writing. Sally, for example clearly identified arguments and evidence in the color-coding exercises, yet wrote three paragraphs based on evidence statements rather than real arguments in her post-assessment piece. Jack, on the other hand, correctly identified the arguments and evidence and could incorporate that into his own writing. He had clear arguments and supporting evidence that seemed to connect to each other in a more logical manner. Omar and Gabby struggled to identify the arguments and evidence in other essays and the color-coding exercises, but they could write their own arguments and evidence. However, they continued to struggle in connecting their arguments and evidence logically. Four of the five students continued to need support in making the connections between the sub-arguments to the main argument clearer.

All five students were also able to include at least one evidentiary claim to support their arguments after the exercises (See Tables 5.4). However, Timothy, who had also demonstrated difficulty in logically connecting his thoughts together, wrote essays more reminiscent of topic associating narratives identified by McCabe and Bliss with Champion and Mainess (2002). While he struggled to connect the ideas, it was different than the difficulties Omar and Gabby demonstrated. In Timothy's essays, the reasoning for his evidentiary claims was apparent only to him, as the statements were based on his personal experiences with the topic rather than a connection that readers could identify with. Sally included sentences that described her supporting evidence, even if she had

identified it as an argument. Jack was more to the point with his evidentiary claims, which made the connections of the evidence he provided and the arguments clearer.

Table 5.4

Structural Elements of Persuasive Writing: Use of Evidence to Support Argument Included

Student	Number of Evidentiary Claims per Argument	Pre	Wolf		Main Street			Should School Week Be Shortened			Post
Gabby	Argument 1	1	3	2	NC	NC	2	3	3	1	2
	Argument 2			0				1	1	1	NC
	Argument 3			1				3	3	3	
Omar	Argument 1	1	3	3	2	NC	3	1	2	2	2
	Argument 2	2						1	1	2	2
	Argument 3							3	3	3	2
Sally	Argument 1	1	3	5	2	3	2	2	NC	2	3
	Argument 2							2		2	2
	Argument 3							2		2	0
	Argument 4							1		1	2
Jack	Argument 1	1	0	1	0	0	1	2	5	2	2
	Argument 2							1	3	2	1
	Argument 3									3	2
Timothy	Argument 1	2	(*)	1 1(*)	1	2	2	2	3	3	2
	Argument 2							3	4	4	
	Argument 3							1	1	1	
	Argument 4							1	(*)	(*)	
	Argument 5							2	(*)	(*)	

Note. NC = Student did not do draft. (*) = Denotes unrelated evidentiary claim.

In Summary, all five students could include evidentiary claims, yet continued to need help in making sure the evidence was relevant to the sub-argument(s) and main argument(s). While they employed the strategies discussed in class to incorporate all the

structural elements and their arguments appeared to have all the necessary components, the logical connections of the arguments and evidence sometimes needed more attention.

Conclusion. The use of a conclusion varied from student to student. It also appeared to have a connection to the type of piece assigned (See Table 5.5). When students wrote letters, either to a judge or as in an editorial, the conclusion was not included in the first draft of the piece. It was only after class discussion that students incorporated this into the final letter draft for the issues on Main Street piece.

For the most part, Gabby, Sally, and Omar used a conclusion for their persuasive essays throughout the entire unit. Omar did not include one in his second draft of the shortened school week piece because he ran out of time and did not finish the piece. Jack and Timothy began incorporating conclusions after the graphic organizer was introduced and the class had discussed the structural elements of persuasive essays.

Summary of Structural Features. The analyses suggest that all five students learned to incorporate all of the structural features associated with the persuasive genre to varying degrees. They could write pieces that looked “right” in terms of a persuasive essay: they presented an issue or problem, provided a statement of their position on the issue, and what they believed to be arguments and evidence, and finally wrapped up with a conclusion.

Looking more closely at the arguments and evidence showed that all five students struggled to articulate clear arguments and evidence to support the arguments throughout

Table 5.5

Structural Elements of Persuasive: Conclusion

Student	Conclusion								
	Pre	1	2		3			Post	
Gabby	✓		NC	NC	✓	✓	✓	✓	DNF
Omar	✓			NC	✓	✓		✓	Conclusion for last argument not entire piece
Sally	✓	✓		✓	✓	✓	NC	✓	✓
Jack					✓	✓	✓	✓	✓
Timothy				Attempted	Attempted	✓	✓	✓	DNF

Note. PR = Pre-Assessment Piece; PT = Post-Assessment Piece; NC = Student did not do draft; DNF = Student did not finish draft; Attempted = Student attempted to include a conclusion; however may not be complete or logically connected to overall theme of the piece.

the unit and even in the final piece. So although, all five students were able to include most of the structural elements in their pieces, they continued to have difficulty with the logical reasoning between arguments and evidence. Students also struggled to make the connections between the evidentiary claims explicit. Sally and Timothy included evidentiary claims without tying them back to the argument, making them seem irrelevant to the sub-argument or main argument of the text. Additionally, while all five students used conditional clauses, they did not always develop them to sufficiently

demonstrate the notion of causality, which is a way to bolster an argument (Martinez, Orellana, Pacheco & Carbone, 2008). Instead, the reader was left to piece together the causality and connection of claims. For example, Gabby, Sally, and Timothy claimed that one reason to shorten the school week is because of school buses; however, they never explicitly wrote a conditional clause spelling out that if the school week were shortened, then there would be less school buses on the roads, which would then lead to less traffic, less pollution, and less consumption of gasoline. Additionally, Omar used circular arguments rather than linear arguments in his final piece. Omar stated that a lack of police presence was why more police presence was needed. Circular arguments are not typical of what is accepted of a successful mainstream persuasive argument (Hinkel, 2002). Finally, whereas Timothy does utilize conditional clauses to create causality, he employed a topic-associating narrative style for almost all of his pieces, making the arguments and evidence of his persuasive pieces harder to follow. Jack demonstrated the most growth in utilizing all the structural elements and in establishing coherent arguments and linking his evidentiary claims to his arguments.

Language Features

Use of Generalized Participants. Derewianka (1990) suggests that using generalized participants, subjects that focus on a class of things, rather than personalized or specific participants, is more effective in persuasive pieces because it allows for readers, with varied backgrounds and experiences, to be able to identify with the issue. Using generalized participants also masks whether there is a direct link between the writer and the issue, so as to avoid presenting an emotional argument rather than a more

logical argument, which invokes a more “scientific” tone and appeals to a more generalized audience (Derewianka, 1990; Martinez, Orellana, Pacheco & Carbone, 2008). During the unit, the mentor texts used not only modeled using generalized participants, but also demonstrated statements of position that did not use first person or personalized pronouns. All five students were able to use generalized participants from the pre-assessment piece through to the post-assessment piece; however, this use varied among the five students. While they mostly used generalized participants in stating the arguments and providing the evidence for their arguments (See Table 5.6), the students varied in using personal pronouns and identifying themselves and their own personal stance when writing the statement of position.

Gabby and Sally both used personal pronouns, and first person to state their thoughts and beliefs about the issues in the statement of position and in some of the arguments. Thereafter, they used generalized participants to state the arguments and evidence. Both included personalized statements in their statements of position for the post-persuasive piece, even after reading mentor texts that modeled using generalized participants within the statement of position. It is important to note that while the mentor text modeled this, it was not explicitly discussed by the teacher or the students. In contrast, Omar and Timothy, who also included personal pronouns and the use of the first person when writing the statement of position in most of the drafts throughout the unit, used generalized participants and third person in the final post-persuasive piece. Finally, Jack stopped using personal pronouns and first person after reading the mentor texts. His drafts on whether the school week should be shortened and his post-persuasive

Table 5.6

Language Features of Persuasive Writing: Use of Generalized Participants

Student		Use of Generalized Participants								
Draft	Pre	1		2			3			Post
Gabby	S & G	S & G.	G	NC	NC	S.	G	G.	G.	G.
Omar	S & G	S & G	S & G.	S & G.	G	G	G	G	G.	G
Sally	S & G	S & G	S & G	G.	S	S	G	G	G	G
Jack	G	S	S	G	G	G	G	G	G	G
Timothy	S & G	G	G	S & G	S & G.	S & G.	G	G	G	G

Note. S= Use of specific participants; G = Use of generalized participants; NC = Student did not do draft.

piece use generalized participants even when stating his position on topics that matter to him. The use of generalized participants throughout these pieces provides a more objective and removed tone that is arguably more appealing to the general adult and student population (Derewianka, 1990; Martinez, Orellana, Pacheco & Carbone, 2008).

Use of Nominalization. Nominalization helps to create more compact text by turning verb processes into nouns. For example Derewianka (1990) notes, instead of writing, “I am worried because one day politicians might explode a nuclear bomb,” one could write, “Concern has been expressed over the possible detonation of a nuclear device.” Derewianka (1990) claims that the use of nominalizations not only help “pack” sentences, but also help the writer appear impartial and objective to help persuade others.

The five case study students showed growth in using nominalizations during the unit (See Table 5.7), with the most nominalizations used during the shortened school week piece. One of the mentor texts used in the unit was an article from Scholastic News on the very topic of shortening the school week. Thus, students used many of the same arguments and structure of that mentor text, which included the use of nominalizations.

Table 5.7

Language Features of Persuasive Writing: Use of Nominalization										
Student	Amount of Nominalization Utilized									
	PR	1	2			3		PT		
Gabby			1	NC	NC	5	3	2	2	1
Omar	NC	NC	NC	NC	NC		4	5	5	
Sally	NC	NC	1	1	7	6	9	NC	9	
Jack	NC	NC	NC	NC	NC	1	5	7	1	
Timothy				2	2	2	3	4	2	

Note. PR = Pre-Assessment Piece; PT = Post-Assessment Piece; NC = Student did not do draft.

Despite this development, only one student, Gabby, used a nominalization in her final piece. The other four students did not include any nominalizations in their final piece. Thus, it is difficult to tell whether students would incorporate using nominalizations in future persuasive pieces. Additionally, it was not a focus in any of the lessons on language features of the genre.

Verb/Process Types. Given that the objective of a persuasive piece is to persuade, a variety of verb types are typically associated with the genre (Derewianka, 1990; 1998). Halliday (1985) identified six main process types, which include: material, mental, verbal, relational, behavioral, and existential. Material verbs have to do with action; mental verbs relate to feeling and perception; verbal verbs communicate types of speech ('tell', 'whisper', 'scolded'); relational verbs relate attributes or characteristics; behavioral verbs present behaviors ('breathe,' 'listen'); and existential verbs describe a state of being (Halliday, 1985; Derewianka, 1998). All five students showed use of a variety of verb types, with material verbs as the majority of their verb types (See Table 5.8). As their pieces increased in length so did their variety. The use of a variety of verbs remained consistent from the pre-persuasive piece to the post-persuasive pieces, with a slight spike in the piece on whether the school week should be shortened and a slight decrease from that in the post-persuasive piece.

Table 5.8

Language Features of Persuasive Writing: Processes/Verb Types

Student	Process Types	Amount used									
		PR	1 Wolf's Innocence		2 Issues on Main Street		3 Shortened School Week				PT
Gabby	Material	11	5	4	NC	NC	10	7	11	12	34
	Mental	3	1	4			4	5	10	7	8
	Relational	4	4	7			8	12	24	21	10
	Verbal						1	1			
	Behavioral		1	2					1	1	2
	Existential										
Omar	Material	7	3	5	5	NC	8	6	6	7	20
	Mental	2	3	2	1		1	8	8	11	1
	Relational	3	6	2	1		3	7	7	7	5
	Verbal	3					1	3	3	3	1

(continued)

Sally	Behavioral										
	Existential				5		4	1	1	2	5
	Material	15	3	12	3	11	13	13	NC	17	21
	Mental	3	1	7		4	3	11		12	5
	Relational	5	2	8	5	10	8	15		15	7
	Verbal	2	1	4	2	1	1				
Jack	Behavioral			1		1	1				
	Existential	1				1	1				8
	Material	10	2	2	2	6	8	12	16	14	13
	Mental			2			1	5	4	2	2
	Relational	4	4	11	1	4	16	9	27	18	3
	Verbal		1							1	
Timothy	Behavioral			1							
	Existential		1		1	3					
	Material	2	3	3	4	20	25	15	61	62	12
	Mental	2	1	1	3	7	12	10	32	26	2
	Relational	2	2	2	3	9	13	13	34	35	7
	Verbal				2		2	1	7	4	
	Behavioral									1	1
	Existential										

Note. PR = Pre-assessment piece; PT = Post-assessment piece; NC = Student did not do draft.

Tense, Aspect, and Mood. Verb tense, aspect, and mood tell the reader about the time frame, express a state, and provide information about the degree of commitment. Derewianka (1990) states that the tense, aspect, and especially mood help structure a text to achieve a particular purpose. More specifically, she notes that persuasive text may include a variety of tenses: present tense to state an argument or make claims, past tense to relate evidentiary claims that have occurred, and may include future to include action that needs to be taken. Derewianka (1990) also claims that modality is an important aspect of persuasive texts as it allows the writer to introduce tentativeness while also sounding objective and authoritative in order to persuade. It is not surprising then that

most students used a majority of simple present and modal verbs for their persuasive pieces (See Table 5.9).

Table 5.9

Language Features of Persuasive Writing: Tense, Aspect, & Mood

Student	Process Types	PR	1 Wolf		2 Issues on Main Street		3 Shortened School Week		PT		
Amount used											
Gabby	Simple Present	9	4	3	NC	NC	11	12	26	23	22
	Modal:										
	High						1	2	4	5	
	Medium	4					4	8	6	6	5
	Low			1			2		4	1	6
	Modal Passive						1				
	Simple Past		4	11				2			3
	Future	1					2	2	1	1	2
	Present	3					1		1	1	4
	Progressive										
	Present Perfect										1
	Passive										
	Past Progressive		2	1							
	Infinitival	2	2	4			2	1	6	6	7
	Present Participles						1		3	3	9
Omar	Simple Present	9	4	2	5	NC	6	12	12	14	15
	Modal:										
	High										
	Medium				1			12	10	13	1
	Low			1							
	Modal Passive				1				1	1	
	Simple Past		7	3	1				1	1	1
	Past Progressive			1							
	Future	2					2		1	1	1
	Present	1			4		3				4
	Progressive										
	Passive Present										5
	Progressive										
	Future						1				
	Progressive										
Future Passive						1					

(continued)

	Infinitival	3	1	1			4	4	1	1	4
	Present										1
	Participle										
Sally	Simple Present	15	5	14	1	14	14	19	NC	19	15
	Passive Simple	1						1		1	3
	Present										
	Modal:										
	High					1	1	2		4	
	Medium	3		1	1	4	2	1		4	4
	Low	1		1	1			6		6	5
	Modal Passive	1			1	1	1	3		3	
	Modal Perfect			2							
	Simple Past		2	10	3	1	1				
	Past Passive			1							
	Future	3			3	1	1	1		1	
	Present			1		1	1				6
	Progressive										
	Present										1
	Progressive										
	Passive										
	Present Perfect					1	2				
	Present Perfect					3	3				1
	Progressive										
	Past Progressive			2							
	Infinitival	2	1	2		1	1	3		3	4
	Present			1						1	2
	Participle										
Jack	Simple Present	5		6	2	6	15	12	18	14	5
	Present Passive					2			2	1	
	Past		4	6					2	1	
	Past Passive			1							
	Modal:										
	High								4	1	
	Medium	1					1	2	3	4	2
	Low	1		2			4	2	10	7	2
	Modal Passive							4		1	3
	Future	1					1		2		
	Present	2			2	4	5	3	3	3	
	Progressive										
	Past Progressive		3								

(continued)

Timothy	Modal									3
	Progressive									
	Infinitival	1		2			1		6	2 3
	Imperative						1			
	Present		1			1	2	3	1	
	Participle									
	Simple Present	5	2	3	8	22	29	15	55	48 11
	Modal:									
	High								10	5
	Medium					4	3	17	20	18 5
	Low	1				1	2		5	6 5
	Modal Passive					1	1	2	2	5
	Modal Perfect			1						
	Simple Past		4	2	1		2		1	
	Past Perfect									2
	Past Progressive				1					
	Future				1	4	4	2	18	18
	Future Passive					1	1			
	Present Perfect							1		
	Present Passive								1	
	Infinitival					3	8	1	11	18 3
	Present						2		2	4
	Participle									
	Imperative								1	1

Note. PR = Pre-assessment piece; PT = Post-assessment piece; NC = Student did not do draft.

Derewianka (1998) categorizes modal verbs as high, medium, and low in relation to the degree of certainty involved in the action. Derewianka (1998) identifies how modality affects persuasive texts, stating, “Someone with a high degree of authority, status, power or expertise may choose to use high modality in order to convince someone to do something or to believe something. In other situations, low modality might leave open the possibility of negotiation” (p. 66). Use of modal verbs is also linked to the tenor of the piece. It reflects the knowledge the student has about the relationship between the writer and the audience. Derewianka (1998) adds, “Knowing how to use modality

appropriately is something which students take a long time to master as it involves making judgments about personal relationships and how to interact with others in appropriate ways” (p. 67). All five students used modal verbs to varying degrees.

Gabby, Sally, Jack, and Timothy included the use of high modal verbs in the piece about whether the school week should be shortened in their evidentiary claims. These students used “have to” and “must be” to convince the reader of the strains that a full school week puts on the relationships between parent and child, teacher and student, parent and school, and buses and the environment. Omar did not use high modality; instead, he preferred to use medium modality (“need to”) to argue for a full five day school week. While he did not use high modality, his use of modals is effective. In fact, connected to the structure and logic of his claims, his use of modals is more effective in the school week piece. While Gabby, Sally, Jack, and Timothy make their arguments generalized and do not use personal pronouns in these pieces, it is clear that many of their claims are based on personal experiences and appear to be more subjective rather than objective.

Use of Passive Voice . There appears to be some diverse opinions about the use of passive voice in more academic “school” writing, where many students are told not to use the passive voice. However, Derewianka (1990) notes that the passive voice is one of the language features found in persuasive writing. She notes that the passive voice allows for a writer to remove human agency from the piece, which is a common strategy of adult writers when they want to mask involvement. In addition, Derewianka (1998) describes how the passive allows writers to create empathy with an issue by describing actions that

are “done to” people, animals, the environment, etc., and thus position them as victims. All five students used the passive voice in at least one piece in the unit (See Table 5.10).

Sally and Omar used passive voice in the pre-assessment piece, whereas Gabby, Jack, and Timothy began using passive voice in the second piece about the issues on Main Street. The third piece about whether the school week should be shortened had the most use of passives by four out of five of the students, with Gabby being the exception. She did not use the passive in any of her drafts of this third piece. Four out of the five students used at least one passive in their post-assessment piece. Timothy was the only student that did not use a passive in his post-assessment piece. While the passive voice was not given explicit attention as a language feature in the persuasive unit, the mentor texts used in the unit contained use of the passive voice.

Table 5.10

Language Features of Persuasive Writing: Use of Passives

Student	Use of Passives									PT
	PR	1	2	3	4	5	6	7	8	
Gabby			NC	NC	1					1
Omar	1	1	1	NC	1		1	1		5
Sally	2		1	1	1	1	4	NC	4	4

(continued)

Jack	1	2	4	2	2	3
Timothy		2	2	2	3	5

Note. PR = Pre-assessment piece; PT = Post-assessment piece; NC = Student did not do draft.

Connectives and Conjunctions. Text connectives and conjunctions contribute to the cohesiveness and ultimately the coherence of texts (Derewianka, 1998). Derewianka (1990) argues that connectives associated with reasoning are part of the language features of persuasive texts. Text connectives help the reader connect previous and subsequent statements. Conjunctions are also a cohesive device that allows writers to connect clauses so as to bring closely related ideas together. A text can be cohesive without being coherent; therefore, connectives and conjunctions need to be used appropriately in order to create both a cohesive and coherent text (Derewianka, 1998; Halliday & Hasan, 1976). All five students used subordinating conjunction associated with reasoning; though they used more coordinating conjunctions than any other type of connective and/or conjunction (See Table 5.11). In addition, all five students varied in the amount and variety of connectives and conjunctions used. Throughout most of the drafts of the three pieces written in the persuasive unit all five students used a majority of coordinating conjunctions, with “and” being the most used. Omar and Sally, showed this pattern throughout the unit, relying more on coordinating conjunctions than those related to reasoning. On the other hand, despite having used more coordinating conjunctions,

Table 5.11

Language Features of Persuasive Writing: Connectives/Conjunction Links

Student	Type of Connective/Conjunction	Amount of Connectives/Conjunction Links Used									
		P R	1 (True Story of the Three Little Pigs)		2 (Issues on Main Street)		3 (Shortened School Week)			PT	
Gabby	Coordinating Conjunction	7		6	NC	NC	10	20	24	23	18
	Subordinating Conjunction	4	7	4			8	4	6	5	12
	Cause/Result Connective	2		1				1		1	5
	Condition/Concession Conn.	1									1
	Time/Sequencing Connective		2	1			2	1	4	5	5
	Adding Info Connective		1	3			1		4	3	2
Omar	Coordinating Conjunction	3	3	2	3	NC	6	7	8	10	7
	Subordinating Conjunction	5	4	2	2		1	1	3	3	5
	Cause/Result Connective	1									
	Time/Sequencing Connective	2		2				6	5	5	3
	Adding Info Connective	1		1	1		3	1	1	2	1
Sally	Coordinating Conjunction	3	2	11	1	4	5	6	NC	7	17
	Subordinating Conjunction	11	1	9	3	2	2	3		4	4
	Correlative Conj										2
	Cause/Result Connective										
	Time/Sequencing Connective				1			5		5	
	Adding Info Connective	3	1			2	2	1		1	

(continued)

Jack	Coordinating Conjunction	1	4	1	2	3	15	13	20	19	3
	Subordinating Conjunction	5	2	3	1	2	4	5	11	11	4
	Time/Sequencing Connective	1	1			4	3		1		
	Clarifying Connective	1									
	Cause/Result Connective								1		
	Adding Info Connective	1	2	2			1	3		1	3
Timothy	Coordinating Conjunction	1	1	2	4	10	12	7	44	48	2
	Subordinating Conjunction	3	3	2	1	2	4	6	19	30	7
	Time/Sequencing Connective							3	8	7	
	Cause/Result Connective						1				
	Adding Info Connective						1	5		10	1
	Correlative Conj.				1	4	6		5	1	

Note. PR = Pre-assessment piece; PT = Post-assessment piece; NC = Student did not do draft.

Gabby also developed her use of time/sequence and cause/result connectives as seen in the final post-persuasive piece. In contrast, Jack and Timothy used more subordinating conjunctions associated with reasoning than coordinating conjunctions in the final post-persuasive piece, despite having used more coordinating conjunctions in the previous drafts of persuasive pieces.

Summary of Language Features. In contrast to the procedural writing unit, there was much less explicit instruction on the language features associated with the persuasive genre. Classroom instruction focused more on the structural features of arguments and evidence, without tying it back to the language features that help comprise the arguments

and the evidence, i.e. causality through conditional clauses. The only language feature that was explicitly discussed was the use of generalized participants and moving away from using first person and personal pronouns in creating arguments for generalized audiences. Despite the fact that there was minimal explicit instruction on the language features of the genre, all five students showed growth in using some of the particular language features, such as using connective and conjunctions associated with reasoning, using passive voice, using more modal verbs, using a variety of verb types, and use of more generalized participants. The only language feature that did not show much change was that of nominalization.

CHAPTER SIX: DISCUSSION AND IMPLICATIONS

Children draw upon and blend resources from varied practices (in order to make new activities meaningful), and they differentiate conventions and expectations (in order to be a more effective participant in valued social groupings) (Dyson, 2003, p. 179).

Research suggests that if CLD students are to succeed in school contexts that privileges Mainstream American English, then they will need to develop fluency in the genres privileged in American schools (Christie, 1985; Kress, 1997; Schleppegrell, 2004). In addition, the ability to produce written texts in a variety of genres is required for success on high stakes tests that include writing across multiple content areas (Kamberelis, 1999). Understanding and writing procedural and persuasive texts requires knowledge of the text structure elements and language features of each particular genre. In this study, the classroom teacher employed a contextualized genre approach, informed by systemic functional linguistic theory, in her diverse fifth-grade classroom, which scaffolded children's use of structural and language features and writing development in unique ways. As the quote above illustrates, children in this study drew upon their life experiences (including their cultural and linguistic resources), their peers, and their teacher as resources for their writing development.

Thus, a central goal of this study was to examine the ways in which this particular context supported children's writing development of the procedural and persuasive genres. The analysis of classroom observations, interviews, and children's written texts showed: (1) mediating influences that contributed to the complexity of how culturally and

linguistically diverse learners develop their ability to write procedural and persuasive texts; (2) variations in individual paths toward developing writing in the procedural and persuasive genres. In this chapter, I propose a model for discussing the major themes that emerged in relation to the writing development of the five focal CLD students. This model is based on a combination of the literature review and the findings from this study. Finally, I present various implications for future research and teaching.

To answer the research questions, I initially examined the written products of the case study students for the genre features identified in Butt et al., 2000; Derewianka, 1990, 1998; and Schleppegrell, 2004. Next, I examined the literacy events in which genre elements were taken up by the case study students and how it impacted their writing development. Finally, I compared each student's writing development across the writing pieces developed for each, the procedural and the persuasive units. The findings from these analyses yielded much information about students' sophisticated ways of using language.

This study's results suggested that CLD students' writing development was multifaceted and complex. This finding resonates with research on diverse students' writing (Dyson, 2003; Genishi, Yung-Chan & Stires, 2001; McCarthy & Moje, 2002). While the instructional setting was the same for all students and the students appropriated many aspects of the structural elements and language features of the procedural and persuasive genres, each came into the process of learning to write in these genres with different experiences and perceptions about what writing was and what it meant for them, which impacted their writing development. Each CLD student transacted with the

classroom setting differently, either appropriating or resisting teacher- and/or peer-offered writing tools. In addition, the teacher and peers were important influences on students' understanding and development of genre, which included the topic (field), the audience (tenor), and the text type (mode) in writing.

Drawing from Halliday's (1985) Systemic Functional Linguistics theory, and subsequent interpretations by Butt et al. (2000), and Derewianka (1990, 1998) about the interconnected nature of the purpose of writing and the ideas (field), the writer-audience relationship (tenor), and the organization of the type of text (mode) a model of writing development within a contextual approach to writing instruction was developed. The model was also informed by students' interactions with each other, the teacher, and their affect when creating texts (See Figure 6.1). Thus, sociocultural theories and tenets of writing instruction also inform the model (Englert, Mariage & Dunsmore, 2006; Prior, 2006). In addition, the model draws on Hayes' (1996) revision of the writing/composing process and the notion of affect in particular. The factors that contribute to the process of genre writing transpire in fluid, interdependent ways. These factors are shown with circular arrows. Two-way arrows indicate that the learner, peers, and teacher also individually engage with the process as well as influencing each other. Dotted lines serve to show the interactional nature of the ideational, interpersonal, and textual goals.

The goal of this model is to propose a combination of theoretical frameworks based upon empirical findings useful for understanding the development of genre processes of all learners, with a particular understanding of the unique nuances that are pertinent to CLD learners. This study seeks to contribute to the literature on the writing

development of CLD students (Ball, 2006; Fitzgerald, 2006) especially in relation to the intersection of instruction and writing development. Moreover, the model proposes an alternative to process writing pedagogy to help teachers, teacher educators, and researchers rethink what writing pedagogy and curriculum look like in culturally and linguistically diverse classrooms.

To summarize, the meaning-making process involved in written communication is scaffolded through the interaction between CLD students and symbols, the teacher's instruction and input, and classroom peers to construct community understandings of social and linguistic knowledge, which are then used to interpret meaning and arrive at the written word. In this model the CLD student, the teacher, and the classroom context merge to create powerful learning experiences for writing development. As such, the classroom context is an important aspect in a contextual/text based approach to teaching genres. Critical literacies help to understand the complexities and multiple meaning of texts and the relationship to contemporary views toward literacy and writing instruction within such a context. The historical and political perspective about how writing instruction and development has influenced current writing programs can be helpful in understanding how dominant discourses shape students' writing development.

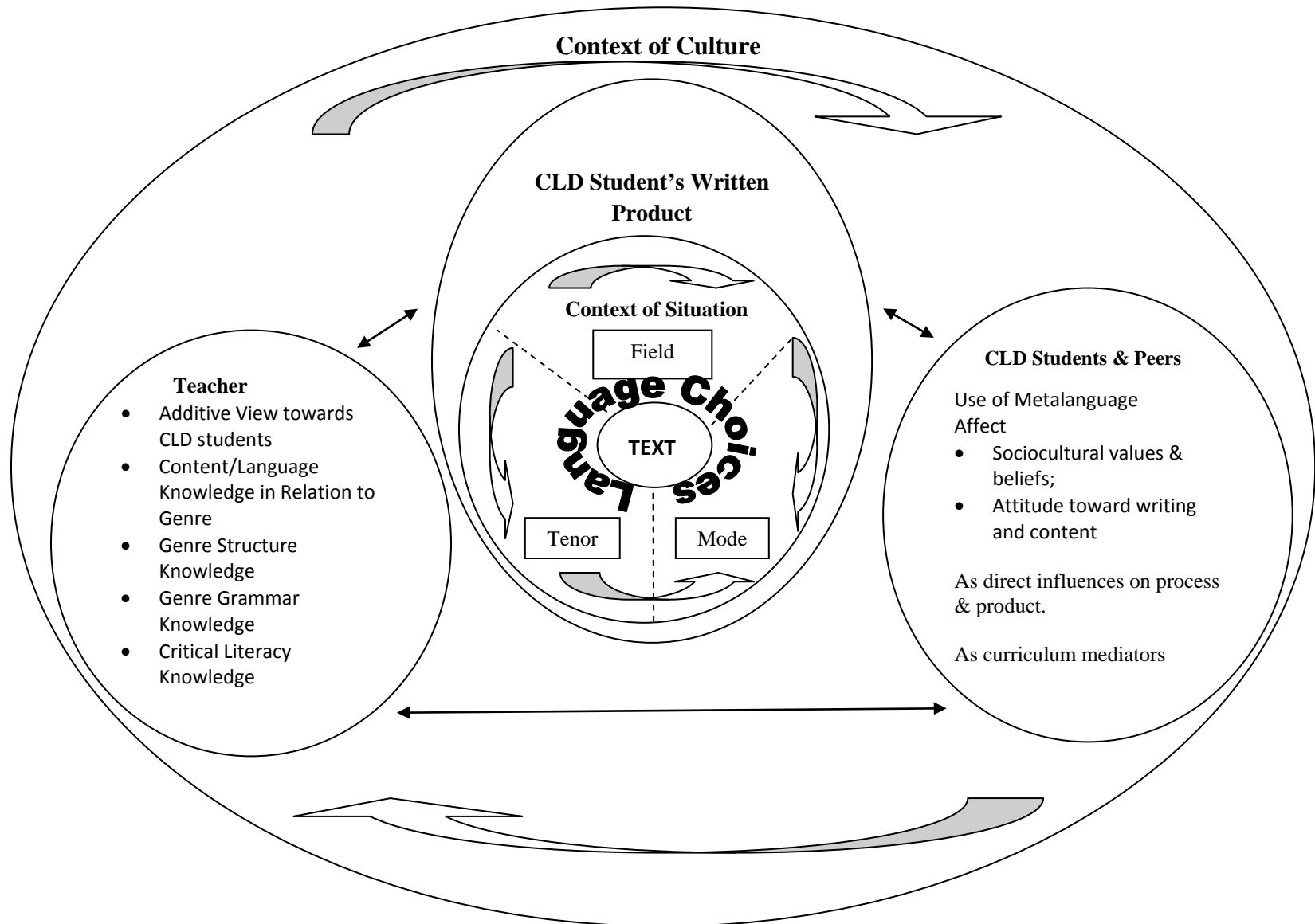


Figure 6.1. Contextual Model of Genre Writing Processes for Culturally and Linguistically Diverse Students

Context of Culture

The overall umbrella of the model, located in the center of Figure 6.1, reflects the work of researchers in SFL that posit that language is functional. Additionally, Halliday and Hasan (1989) elaborate upon the notion of function to include social semiotics, the way that grammar and structure (form) choices are made according to a particular context. They posit that the speech/writing act must be interpreted in a broader background, termed the *context of culture*. Halliday and Hasan describe this context as the values and meanings people assign text whether spoken/written. The context of culture impacting the CLD students in this study includes (1) the cultural traditions of the students and its impact on language and writing; (2) the cultural traditions of the host culture, particularly that of English academic writing; (3) district mandates with respect to writing instruction; and (4) the language policy context. The context of the classroom culture plays an important role in facilitating students' writing development.

Students' ways of meaning need to be valued while providing students with access to standard academic English in order for them to participate in the context of school more broadly and the context of the classroom specifically (Brisk, 2006; Cummins, 2000; Heath, 1983; Schleppegrell, 2004). Students felt respected and comfortable in sharing their ideas and constructively critiquing each other's work in the classroom. These spaces were negotiated and created by Ms. B with the students. The CLD students in this study often mentioned their families. The topic of family was evident in all five of the students writing journals (Written Artifacts). This topic was also mentioned in one of the persuasive essays included in the unit. Thus, the classroom

context reflects the site where the intersection of individuals, cultures, and activity is negotiated and creates new knowledge and perspectives (Bakhtin, 1986; Vygotsky, 1978; Wells, 1999).

The classroom context was also influenced by district mandates that required that writing instruction be delivered through writer's workshop. Writing workshop is an organizational framework to encourage and foster the teaching of writing. In the writer's workshop students participate in the writing process: brainstorming, drafting, revising, editing, and publishing (Calkins, 1994). Typical writer's workshops include a mini-lesson (usually led by the teacher), independent writing time, at which time the teacher confers with students individually or in small groups, and a whole group sharing time at the end (Calkins, 1986; Fletcher & Portalupi, 2001). This organizational framework has had much success in helping students learn the craft of writing, and learn about the writing process. Researchers claim that it is one of the most effective ways to teach writing (Calkins, 1994; Fletcher & Portalupi, 2001), however, other researchers have critiqued writer's workshop for its assumption of familiarity with middle class discourse patterns or "ways with words" that privilege so called standard, dominant American cultural models of written language, and in particular American academic discourses (Christie, 1986; Delpit, 1995; Gee, 1996; Heath, 1983). The critique stems from the fact that grammatical structures and language features are not explicitly taught, and thus the middle-class American values are left implicit yet are expected of all students. Thus, the teacher also used a context/text based approach to teaching genres in order to provide access to the privileged patterns of school writing.

The broader context of culture in this study included one that involved constraints in terms of how much the teacher could negotiate with students in their native language(s). Massachusetts' voters approved Question 2, a ballot initiative requiring all Massachusetts public school students be taught in English. This legislation, with the exception of two-way bilingual programs, forbade the use of students' native languages for instruction, and stipulated that teachers could only use students' native language for clarification. While Massachusetts is one of three states that have passed such restrictive anti-bilingual laws, this context serves as a situated representation of a larger phenomenon surrounding the use of native languages and cultures for instruction. Similar practices occur in urban school districts serving large populations of CLD students, even when no laws impose such restrictions. Large numbers of CLD students that are learning English as an additional language, and who have different cultures, are taught in mainstream English classrooms, where they are expected to meet grade level standards designed for fluent English speakers/writer (de Jong & Harper, 2005; 2008). Two of the students in this study had been in bilingual kindergartens prior to the passage of this ballot initiative. All five of the students identified speaking another language, or variety of English, with parents and grandparents at home. Thus, the students negotiate between two different cultural and linguistic sets of expectations.

Finally, the context of culture also includes examining the social, historical and political circumstances that render text as they do (Christie & Derewianka, 2008). Thus, how society has shaped expectations about spoken and written language and the organization of language for specific purposes and audiences is also part of the context of

culture. Martin and Rothery (1986) identify genre as the way texts are organized in particular ways to achieve social purposes. State and district level expectations about which genres students should master also impacted the selection of genres incorporated into the curriculum. For example, the district required fifth grade teachers to collect and evaluate persuasive writing (personal communication, Ms. B., 09/27/07). State level standards in composition for grades five through eight include writing a research report, an explanation of a process, and multi-paragraphed essays to prove a thesis statement. Generally, these standards state that students must be able to “make distinctions between fiction and non-fiction and use genres selectively when writing for different purposes” (Massachusetts English Language Arts Framework, 2001, p.77). The district learning standards reiterate the state standard in this regard with the addition of being able to use the writing process to take an idea from draft to final draft version, and to write with a clear focus demonstrating sufficient details, voice and knowledge of the writer’s craft (Citywide Learning Standard Grade 5, 2006). In particular, Ms. B relayed the fact that the district required teachers to collect and evaluate a persuasive writing piece in the spring (personal communication, Ms. B., 09/27/07). This demonstrates how institutional discourses directly impact classroom practices (Gee, 1996).

Despite the fact that these broader state and district mandates, some of which foster subtractive bilingualism and take a deficit perspective, impacted the classroom context, Ms. B used her knowledge of second language acquisition, sheltering strategies, and additive approaches to language and literacy development to value CLD students’ contributions (Brisk 2006; Cummins, 1998; Nieto, 2002). She allowed students to use

their heritage languages in interactions with each other and in writing drafts so that students could get their ideas out and have “a piece to share.” Students knew that they could use their heritage languages and variations of language, “Alabama”, without punitive consequences. Ms. B understood the legislation and mandates and worked within them to continue to value students’ languages while teaching them the academic language required of schooling (Cummins, 1998; 2000). Moreover, because Ms. B had extensive teaching experience, she was very aware of the state and district standards and incorporated the various aspects using a contextualized approach to writing that emphasized examining the purpose for writing and matching that with the expected structure and language features of the genre.

The Teacher

The teacher, Ms. B, as agent and decision maker, determined how to proceed within the genre writing process based upon her assessments of the individual student, thus making connections between explicit teaching and culturally relevant teaching (Brisk et al. 2002; Cummins, 1998; Delpit, 1995; Nieto, 2000). One of the most promising findings in the literature review with respect to CLD students was that there was some degree of evidence to suggest that explicit instruction was necessary and helpful for the development of successful writing (Caudery, 1998; Gomez Jr. et al., 1996; Huie & Yahya, 2003; Zecker et al., 1998). The combination of explicit instruction and the implication that a model for teaching and learning of genre knowledge was lacking (Donovan & Smolkin, 2006; Smith et al., 2006) led to an examination of the role of the teacher(as shown on the left oval of Figure 6.1) within the context of culture and the

process of genre writing. As such, this section draws upon the work of Callaghan, Knapp, and Noble (1993) that developed a working model of the teaching/learning experiences necessary for the process of genre writing. This section of the model was incorporated because of its explicit goal of “teaching students at any level of language development” (Callaghan, Knapp & Noble, p.194).

Callaghan, Knapp and Noble (1993) started with the teaching-learning curriculum cycle originally developed by Martin and Rothery (1989). The Martin and Rothery curriculum cycle was the first to attempt putting genre theory into practice. The revised cycle by Callaghan, Knapp and Noble offered refinements to the cycle based on their implementation and other theoretical work on semiotics by Gunther Kress. The original teaching-learning curriculum cycle began with modeling and discussing the social function of the genre and text, followed by joint negotiation or shared writing, where the class would jointly investigate and construct a text in the focal genre, and finally it culminated in students independently creating text.

One of the essential goals of Martin and Rothery’s writing curriculum cycle was that teachers specify the social context of a given genre so students would understand the purpose and then examine the structure and language features associated with the social purpose and genre of text. In the second part, the teacher would scaffold the process of learning to write in a particular genre for a specific purpose. In this stage, Martin and Rothery recommended the teacher act as scribe while also negotiating and transforming speech into writing. Here the teacher would also introduce activities to help students to be able to jointly construct the text in the focal genre. Finally, students would engage in the

writing process to independently create a text in the focal genre. Additionally, Martin and Rothery designed the 'wheel' as a recursive cycle and not a fixed, linear procedure. Should certain students need further examination of text during independent construction, than the teacher would go back and do more modeling and coaching with respect to examining the features a student might need to be able to independently write in the focal genre.

Callaghan, Knapp and Noble (1993) applied this cycle at the primary and secondary levels in New South Wales, Australia with culturally and linguistically diverse student populations. They found that when implementing the Martin and Rothery curriculum cycle that the cycle focused on one genre in particular and thus when teachers were trying to tie content and genre together they found that perhaps one genre or text type was not suitable for the vast content the teachers covered. Additionally, they found the model somewhat behaviorist in that the model emphasized the teacher making aspects explicit and the students then appropriating the features, but it did not account for the cognitive development of the students. In their work, they found that the original cycle did not "make explicit to the teacher the connections between the language-based behaviors of the 'staged' activities and the cognitive processes involved in the students making the language their own" (p. 190). Moreover, they found that the joint negotiation stage of the model assumed that children would easily see the shift from speech to the jointly written text. However, Callaghan, Knapp and Noble found that what ended up happening was that students often copied the structure modeled. Thus, students' independent writing just reproduced text. Callaghan, Knapp and Noble argue that the

danger in this is that it would become ‘reproduction pedagogy’ rather than help students find ways to negotiate for their own purposes and designated audiences. Finally, in their work teachers found that it was difficult to successfully go from students’ concrete experiences to the abstract knowledge needed for certain academic written work.

Therefore, Callaghan, Knapp and Noble suggested some refinements to the original teaching-curriculum cycle. In their adaptation the focus is on genre as social process and not on a particular product. Thus, the process was at the initial stage and this then informed what text type students would use. They claim that “This approach enables the teaching-learning of language to be a dynamic social process that encourages the development of creative and independent writers” (p. 192). They argue that by examining a process allows for more flexibility and creativity in relation to creating various text types and that this will help students on future academic tasks. As a result, their curriculum cycle begins with introducing genres that students have experienced. Following this, the teachers move to stage two where they can help students generalize from concrete to abstract knowledge. The model then sets out to teach grammar knowledge through the writing. They suggest that students learn grammar through understanding the way that their own writing works. So examining their own writing for features and then introducing the metalanguage about the grammar will help students to develop this knowledge. Then the model involves introducing mentor texts or models for students to examine and deconstruct in relation to purpose, structure, meaning and grammar. In stage four students are experiencing by conducting research, creating

models, etc from which to write. Finally, they also have students engaging in the writing process to independently produce independent text.

While the Teaching Learning Processes developed by Callaghan, Knapp and Noble builds on students' content and language knowledge, it relies heavily on the teacher as the curriculum designer and does not acknowledge the role of students and the full extent that peers influence the process. In addition, while they mention the danger of solely reproducing genres, their model does not explicitly mention incorporating critical literacy and/or pedagogy that will examine social, historical, and political context of oral and written texts. The model also does not make explicit how teachers would go about facilitating hybridity of genres nor how students' would make the language their own. Consequently, the model proposed in this study seeks to refine the Callaghan, Knapp and Noble model to emphasize the critical literacy component, and highlight the role that CLD students and their peers have as curriculum mediators and designers. These components ultimately impact the process and the texts produced by CLD students.

Having participated in a professional development on incorporating a contextual text based (genre) approach to writing, Ms. B incorporated many of the components of the original curriculum cycle and, in fact, made many of the same refinements suggested by Callaghan, Knapp and Noble. Her own teaching-learning cycle incorporated a pre-assessment piece to see what students already knew about the focal genres. She did not want to make any assumptions about their content and language knowledge so she decided to find out through the pre-assessment piece. After the assessment of the genres, she provided students with a variety of activities that would help them make connections

between the content and language features of the genre, scaffold their writing, and produce independent texts. The three main strategies she used were informal to more formal oral discussions and interactions with different aspects of the genre in mind. She also had students examine mentor texts and finally introduced her students to a graphic organizer that had the specific structural elements of the genre. She modeled the language during oral discussions, in guiding students through mentor texts, and in how to use the graphic organizers. The following subsection discusses Ms. B's teaching-learning cycle to help adjust and refine some of the Callaghan, Knapp and Noble model.

Content/Language Knowledge in Relation to Genre(s)

Ms. B began both procedural and persuasive units with a pre-assessment piece based on a concrete experience the students had in class. Using the content areas as a resource for building on different purposes and ways to write, Ms. B made use of as many connections across curricular areas as she could. Students wrote a procedure about how to build a terrarium in science. For the persuasive unit, Ms. B provided students with a short text and prompt question. After conducting these assessments, Ms. B had a much better idea about the background knowledge and tacit understandings of the content and language her CLD students were bringing to the writing of these two particular genres.

Ms. B then focused on mentor texts to allow the students to connect and compare their experiences with writing these genres to the structure and language features found in published texts with which they were familiar. Ms. B asked students to bring in samples of the genre that they were focusing on. In groups, students analyzed and dissected the diverse sets of texts to examine the purpose, structure, and language features associated

with writing procedural and persuasive texts for a general public audience during the respective unit. Students noted many features associated with the procedural and persuasive texts that were missing from their own writing. They also began to understand some of the more subtle ways that authors of these types of texts achieve the purpose of the text: namely to instruct and to persuade. As students produced drafts of different types of procedural and persuasive texts, Ms. B highlighted different structural and/or language features that were still missing from students' own written texts.

Therefore, the first component of the knowledges necessary for teaching writing to CLD students within a contextualized text-based model is the knowledge of the content and language of different genres that a teacher selects for a genre unit study (Callaghan, Knapp & Noble, 1993). The teacher understands the content and language expectations and demands of schooling and then uses that knowledge to make connections with the content and language knowledge the students bring to school. Next, the teacher introduces models of the genre through reading published texts that are found in the dominant culture. During this phase, the teacher, acting as a direct agent, discusses the differences found between the concrete experiences of the students and those of published text and helps students understand the differences in grammars required when moving from speech to print. In addition, genre concepts are built from the reading models as they are dissected to examine the purpose, structure, message and grammar used for a particular audience (Callaghan, Knapp & Noble, 1993). In the final stage, children engage in writing their own essays in the genre that they are learning about. This teaching model can be operationalized within a writing workshop framework since using

students' language and experiences with a particular genre can be part of the brainstorming and pre-drafting phase of the writing workshop process model. In phase two, the mentor texts can become part of mini-lessons for students. Joint construction of text can also be part of scaffolding the process and as part of the writing lessons. Finally, students can co-create or individually write pieces and engage in the other aspects of process writing: revision, editing and publishing.

Genre Structure Knowledge

Development of the knowledge of genre structures involves the process by which a teacher jointly negotiates and models different genre structures with students as a scaffold to their independent writing of the genre (Callaghan, Knapp & Noble, 1993). Ms. B introduced and conducted joint deconstruction of published mentor texts rather than conduct the joint writing suggested by the teaching learning cycle. Following demonstrations of how to use the graphic organizer she had students create their own graphic organizers. Then, Ms. B scaffolded the students' development of the process of writing procedural and persuasive texts with class discussions. This opened up the possibility for more peer negotiation of students' texts. Peers became important resources for each other, providing valuable insights to help students develop their writing in these two genres. Peers asked important questions of the structure of genres and of the mentor texts in order to understand the cultural, historical, and political nature of the specific genres.

The use of the graphic organizer is supported by research on sociocultural tenets of writing instruction as a tool that enhances students' performance by "helping writers to

organize mental reasoning by offloading aspects of thought or functions onto the tool, and by making elements of the activity more visible, accessible, and attainable” (Englert, Mariage & Dunsmore, 2006, p. 211). Englert, Mariage and Dunsmore (2006) note that when a teacher uses tools, such as graphic organizers, in connection with talking aloud, modeling, and involving students in talk and joint negotiation of examining written texts that students significantly outperformed students in comparison groups in the ability to produce texts that more closely matched the written genre.

Genre Grammar Knowledge

Ms. B encouraged using the grammatical features associated with genres, such as the use of pre-and post-modifiers and text connectives and conjunctions, when conducting the analyses of mentor and students’ texts. She then modeled using the graphic organizers to map out how skilled writers approach writing procedure and persuasive texts. Ms. B used the overhead projector to dissect published texts with students. She encouraged students to highlight the features of the mentor text that were contributing to its success as a piece of that genre. For example, when working with procedures, students analyzed a piece on how to make a kite. In that piece, students pointed out that the adjectivals and circumstances provided necessary information. They noticed that without the additional information, a person would not know the exact measurements, etc. required to make the kite. In this activity, Ms. B guided students to different language features and had students address how these features were important features for the genre. In the persuasive unit, Ms. B realized that she had not as much time on language features as she had in the previous genre. She pointed out the use of

logical connectors in an analysis of a former student's text. Other language features were not explicitly taught, such as nominalizations, but students did do close readings of mentor text that contained such features. Students were given many opportunities to work on revisions and students focused on arguments and evidence. However, students would have benefitted from more explicit attention to such language features. Nominalizations, for example, can be very useful in persuasive writing as they help establish a more objective tone. By changing processes to noun phrases they can place emphasis on things rather than actions and can, for example, mask the agent responsible for an action. By understanding how such structures work, students would not only be able to use them in their own writing, but would develop a critical reflective lens toward language and be able to analyze these structures in texts as well. Nominalizations also allow writers to pack more information and are typical of academic text students will encounter in their schooling. Thus, this is an important aspect to consider when teaching specific genres, especially those associated with informational texts.

Consequently, knowledge of the grammar features associated with genres is also necessary. This component includes the teacher modeling the way the orientation of speech differs from writing. In addition the teacher makes the grammatical elements of verb tenses, logical connectors, and nominalizations (required of some factual and analytical genres) that are appropriate to the desired outcomes of a particular genre and purpose of writing explicit. Callaghan and colleagues (1993) also suggest teachers have students work on revisions of their writing in light of the grammar features that have been emphasized.

Critical Literacy Knowledge

In this study, CLD students brought their “funds of knowledge” (Moll & Gonzalez, 1994) and struggled to understand why it was seen as inappropriate for general audiences/readers. These “funds of knowledge” include out-of-school literacies, pop culture, in addition to their heritage cultural and linguistic repertoires. Thus, disconnects with academic school writing, could have been in relation to their comfort and familiarity with everyday oral language and out-of-school literacies versus academic school literacies. Another possibility could have been popular culture influences that were different from school genres. Finally, disconnects might have also been due to students’ own cultural and linguistic repertoires in addition to differences in oral versus written language that students still had difficulty understanding.

Even though the CLD students understood that they had to add information using different forms of pre- and post-modifiers as well as text connectives and conjunctions to make the writing clear, they were more familiar and comfortable with interpersonal communication styles that were not part of the academic discourses of the classroom (Schleppegrell, 2004). Ms. B provided additive spaces where students felt comfortable exercising their many different “funds of knowledge,” fostering their writing development (Brisk, 2006; Cummins, 1998), however, in the end she guided students toward the academic writing that was expected without exploring more about why there was a disconnect between the two different writing styles and forms. This could have been extended into examining the historical and political influences on the genre as

students were already revoicing and reconstructing their own versions of procedural and persuasive genres (Bakhtin, 1986; Dyson, 2003).

The application of genre theory into practice has been critiqued for reifying the status quo (Callaghan, Knapp & Noble, 1993; Egawa & Harste, 2001; Janks, 2009; Vasquez, 2010) and not taking into account the cultural, historical, political and economic influences that impact the genres of schooling. Callaghan, Knapp, and Noble (1993) note that this is a danger when following the original genre curriculum cycle developed by Martin and Rothery (1986). They claim that their refinement of the original curriculum cycle addresses this critique; however, their model does not explicitly address confronting issues of power and dominance. Their revised model also does not include how teachers can work with students to create the hybrid genres that they claim are important. Their model emphasizes providing all students with access to the language choices necessary so that students can make informed decisions. Albeit, this is an important aspect for being able to critique the status quo, it still leaves this up to the student. CLD students in this study brought up questions that dealt with issues of power and status quo. They had questions about why more colloquial addresses were not appropriate for general audiences of procedures and tackled issues about why homework was difficult for families whose first language was not English. And due to time constraints and pressures to cover the curriculum as well as prepare students for high stakes tests, these inquiries and positions were not thoroughly examined. CLD students incorporated their varying “funds of knowledge” in addition to the structure and language features of the genres they were learning, but did not have a complete understanding

about why or when they could do so. Making intentional and informed language choices also requires some guidance and coaching. Understanding how to use “funds of knowledge” effectively to solve problems and create hybrid genres also calls for the teacher to scaffold and support such inquiry. As Vasquez (2010) points out, critical literacies involves:

using language to critique, and in so doing, to question, interrogate, problematize, denaturalize, interrupt, and disrupt that which appears normal, natural, ordinary, mundane, and everyday as well as to redesign, reconstruct, reimagine, rethink, and reconsider social worlds, spaces and places (p. 126).

Teachers should be instrumental in supporting students’ reimaginings so that their students could make use of the language choices in their writing in more intentional and powerful ways.

CLD Students and Peers

Affect

The writer’s sociocultural values and beliefs will inevitably shape the writing and the voice of the writing (Bakhtin, 1986; Dyson, 2003). Affect directly relates to the writer’s attitude towards the writing and the decision to write. This decision shapes what will be written, for whom, and how it will be structured (Hayes, 1996). In this study, CLD students initially viewed writing as writing the personal or fictional narrative “story”. In fact, during the informational writing genres of procedure and persuasive, some continued to call the piece a “story.” In addition, while the teacher tried to establish that students would write for a general audience, students focused on the immediate

audience around them, their peers, and used more colloquial introductions and language in order to tell each other how to accomplish a task or convince them of a certain opinion. The data also reveals how affect is different for each student and cannot be essentialized as a universal experience for CLD students of a particular culture. For example, Jack, a Chinese-American student, highly engaged with the revision process, adding information and replacing words in his piece to accomplish his goal, whereas Sally, also a Chinese-American student, did not engage in revising her writing until the final piece and only corrected minor spelling errors, which could be defined as editing rather than revising. Interestingly, both students stated that they did not like writing, Jack stated he thought writing for long periods of time was “boring” and made his “hands get tired” (Interview, 12/07/07), and Sally stated she thought writing was “boring” and that she wrote “because my teacher tells me to” (Interview, 12/06/07). While they both expressed a dislike of writing, their affect towards writing was different, Jack engaged in the process and wrote multiple drafts, adding, changing, deleting information while Sally just wrote things, “over and over and over” again. Thus, the importance of not categorizing students based on their ethnicity, class, or gender.

Gabby and Omar, on the other hand, enjoyed writing. Gabby enjoyed writing about her life and her family and Omar described writing as “fun.” Both were also Dominican-American students, and engaged differently in the writing process. Gabby, spent a lot of time, drafting and revising her writing pieces, for example, she wrote more than four versions of her recipe procedural piece. In contrast, Omar typically wrote one or two drafts to most pieces, even when the teacher had expected three drafts. He often did

not finish assignments that were sent home and did not engage in many revisions to his writing pieces.

Finally, Timothy, an African American student that self-reported speaking “Alabama” and “Boston,” made a distinction about different types of writing. He reported liking to “free-write” but did not like writing “when the teacher tells you to” because that writing is “boring.”

For all five students, affect changed depending on the topic, and their interest and engagement with the topic. For example, when Jack enjoyed the topic, he took drafts home to work on even though his final essay was about banning homework. He worked on drafts of his procedural piece on taking care of goldfish and banning homework extensively at home. Sally showed no interest in revisions until she wrote her final piece on increasing police presence in neighborhoods. Omar wrote multiple drafts of how to clean a dirty car, whereas he did not complete drafts of other procedural and persuasive writing pieces. Gabby also worked diligently on writing her recipe, which she got from her mom. Hayes (1996) notes that this is an area that requires more research in order to better understand how affect and motivation impact writing behaviors.

CLD Students and Peers as Direct Influences on Process and Product

The findings of this study suggest that peers were also very influential forces on CLD students’ writing and their writing development. Peers were powerful models for students during the writing process. For example, when Omar decided to use a catchy beginning during the unit on procedural writing, his beginning influenced many students to follow suit. Moreover, it sparked conversations about audience and about what counts

as an appropriate introduction for a procedural piece. Peers were also involved in writing conferences, providing feedback on students' drafts and influenced students' revision and editing of their written products. Peers were so influential in fact that Sally did not engage in the revision process until her final persuasive piece when she was influenced by the effectiveness of her peers' writing. It was only at that time that she decided to take up suggestions from peers in order to make changes to her own writing. Peers influences on each other demonstrated how children's dialogue with one another assisted them in "realiz[ing] the unique functional potential of the various symbol systems in their society" (Dyson, 1993, p.28). In addition, Long, Bell and Brown (2004)'s research with Mexican American children highlight the power of peers as mediators of language and literacy learning. They note how the students mediated language and literacy experiences in a variety of ways. For example, they note how peers merged the strategies modeled by the teacher into their own to support one another. They argue, "It is highly significant that, given supportive contexts, the children took risks to draw on all that they knew to take control of their learning in important ways" (p. 103). These findings support the findings of Wollman-Bonilla (2004) and Harris, Graham and Mason (2006) that found that peers had an impact on students' writing development. The CLD students in this study as well as their classroom peers were influential forces in the drafting, revising and editing process. Students developed their own language and codes to assist and support each other's writing development of the targeted genre. They reminded each other not to "sound like a commercial" and to be "specific."

CLD Students and Peers as Curriculum Mediators

Peers in this study not only influenced each other, but they also had an impact on the curriculum. Ms. B took cues from the students and addressed structural and language features that the students' brought up in discussions, thus, peers were also curriculum mediators. While Ms. B had planned the curriculum using her prior experiences and the prior professional development on using a contextualized approach to teaching writing, she also made changes to her plans based on students' inquiries and peer discussions about different aspects of writing. For example, when students struggled with understanding and using arguments and evidence in persuasive writing, she provided more time and looked for other activities that might help them develop better arguments and evidence instead of providing more on the language features and moving on to introduce other genres. Students also challenged the curriculum when they questioned why their personalized introductions were not appropriate for procedural texts. Students tended to view using personalized introductions as necessary in order to establish a relationship between the writer and the reader, as Gabby notes, "But what I think about the beginning of a procedure is getting the person to know you" (Fieldnotes, 11/1/07). Gabby felt that using personalized introductions was a way of connecting with the reader/audience. This study confirmed that peers' approach to the curriculum tended to emphasize using personal experiences and feelings to make sense of and relate to the writing tasks while the teacher was more focused on the task and the specific features of the task (Dauite, Campbell, Griffin, Reddy & Tivnan, 1993). Daiute et al.'s study found that, "When the children's writing incorporated more features of standard written English

after working with the teacher, it was in situations where the teacher was responsive, in particular by answering the child's questions and by elaborating on specific suggestions for text sequences proposed by the child" (p. 62). The findings of these studies suggest that peers as curriculum mediators need to be given more thought in terms of their role within the instructional design of the classroom.

CLD Students' Writing Development

The written texts were influenced by the teacher, students and peers. Instruction in the areas described in the section on the teacher impacted students' writing development in both genres. Peer support facilitated growth in the use of the structural and language features in both genres as well. In addition to the impact the instructional context played on students' writing development (as seen in figures 4.11-4.14 and 5.11-5.14), sociocultural theories of language and literacy development also influenced the students and thus the design of the model. This section of the model draws on sociocultural theory and tenets of writing and writing instruction (Prior, 2006). The students in this study were in constant dialogue with each other, other texts, and the teacher throughout their writing processes. Students also came to widen their understanding of writing as involving social action rather than just as an act of communication. Paul Prior (2006) describes a sociocultural theory of writing as "Texts, as artifacts-in-activity, and the inscription of linguistic signs in some medium are parts of streams of mediated, distributed, and multimodal activity" (p. 58). In addition, Prior argues that writing from a sociocultural perspectives involves social action not just communication. Jack's initial interview provides an example of this and revealed that Jack defined writing as

“expressing yourself” At the end of both units, Jack came to define writing as, “[writing]...what you need” (Interview, May 21, 2008). Jack went from writing about his video games to writing about issues that he felt were important to address, such as banning homework. Jack came to understand that he had a role in creating different ways of talking and writing and a part to play in “socially mediated actions” (Dyson, 2003) by engaging in writing for different purposes and audiences. Similarly, Omar stated that he wrote, “cuz it’s fun” (Interview, 12/4/07); however, his persuasive piece about whether there should be more police presence, demonstrated that writing was about social action and inviting others to act upon the words (Freire, 1970; McCarthy & Moje, 2002). After the unit, Omar intended on sending his essay to the mayor (Personal communication, 05/14/08).

Context of Situation

Within the context of culture, speakers/writers use language to describe, understand, and make meaning within their particular situation. This section of the model draws on Halliday’s (1985) work on systemic functional linguistics. More specifically, the context of situation for this study included students’ understanding and development of field, tenor, and mode for procedural and persuasive texts. The three categories of variables (field, tenor, and mode) are contextualized and reflect the context of situation and culture (See Chapter Two for a more in-depth description). When these three categorical variables come together in specific ways, sharing cultural, historical, and political influences they are referred to as register (Christie & Derewianka, 2008). Additionally, Schleppegrell argues that different choices about what language is used

results in differently valued language in different contexts. She makes the distinction between everyday language and school-based language and notes how the language of school-based tasks includes a display of knowledge, authoritativeness, and highly organized structures.

Hence, an understanding of CLD children's language use in writing procedural and persuasive texts contributes to an understanding of how these particular students use the language resources to achieve their writing goals. The analysis of CLD students' writing can also contribute to the growing body of knowledge on how to support their writing development with respect to expanding their resources to achieve their goals for both everyday and school-based tasks. The field, tenor, and mode contain different lexical and grammatical resources that connect the meaning and form of writing.

Field: The Ideational Resources used by CLD Students

The field (the way to display knowledge of content) is represented by participants (typically realized by noun phrases), verbal processes, and the circumstances of time, place, and manner. The field is also represented by the resources used to create logical relationships between and among clauses. Typically expressing ideas or content is achieved through expanded complex noun groups, nominalizations, and embedded clauses (Schleppegrell, 2004). The five CLD students in this multiple case study varied in the ways that they were able to use these resources, as will be discussed below.

Field in procedural texts: Displaying various knowledge(s) about writing a How-To Text. In the procedural genre, one of the ways students expressed field was in

the addition of adjectivals. The pre-assessment pieces contained fewer adjectivals than pieces developed in the unit and the post-assessment piece. The adjectivals helped to express more detail about the participants that the students set out to describe. From the analysis of student writing in the procedural genre, most students showed growth in using quantity and classifying adjectives, and adjectival phrases. This makes sense given that procedures, such as recipes, require specific and exact information about amounts required to achieve a certain outcome. Quantity and classifying adjectives provide information about the amount and types of nouns. Adjectival phrases function in the same way that adjectives do, they are just phrases that expand the nominal group. Adjectival phrases demonstrate the beginnings of nominalizations. For example, a simple opinion adjective would read, “a beautiful flower”, an adjectival phrase would read, “a flower of great beauty.” The specification provided by adjectives serves to expand the nominal group and thus provide more detailed information about the participants.

Gabby and Jack both used more adjectival phrases and adjectival clauses than the other three students. The major difference in student writing occurred with the use of adjectival phrases and clauses. Timothy, who had not used any adjectival phrases in his beginning pieces, began using more adjectival phrases as the unit progressed. He wrote, “Step six gets your mustard seed, rye grass seed, alfalfa and bury them away from each other in the dirt and soil carefully” (written artifact, 11/20/07). Not all students showed growth in using adjectives during the procedural genre. Sally and Omar used about the same amount of these adjectives throughout the unit.

In relation to processes, most students used material processes, which are another aspect of field. In this way, CLD students demonstrated that they instinctually recognized that procedures rely on doing verbs when describing how to do or make something. Most students used some variety of verb types in the initial pre-procedural piece and this continued throughout the unit. Gabby and Jack showed the most variety of verbs used, this can be explained in the amounts of additional information the students added to provide more context for readers of particular steps or procedures. For example, Jack used a relational processes to explain, “The long tube filter acts like a vacuum” in his procedural piece about how to take care of a pet goldfish. Sally, Omar, and Timothy were more direct in their procedures, providing only the necessary steps to complete the procedure.

Additionally, students mostly used imperative and simple present which are to be expected of the genre. Students knew to use these types of verbs from the pre-procedural piece, indicating that they were familiar with the structure for giving directions. One area that functional linguistics helps highlight is that it is not only the tense that helps establish the ideational field associated with school writing, but also the range of verbs that can help them construct abstractions and generalizations (Schleppegrell, 2004). For example, most of the students used very basic types of verbs such as *put*, *get*, and *take* instead of varying the selection of verbs, such as *place*, *obtain*, *procure*, and *grasp* to describe different processes. Working on expanding the choice of verbs students use would help them “expand their control of technical and academic vocabulary” (Schleppegrell, 2004, p. 97).

The use of circumstances is another ideational aspect that contributes to the development of the topic and the field. All students included some use of circumstances in their procedural writing from the very first pre-procedural piece. Students varied in their use of circumstances throughout the unit on procedural writing. All five students used circumstances of place in the pre-procedural piece to describe where the action being described needed to take place. During the unit the use of circumstances varied among the students. While Ms. B did not explicitly discuss each of the circumstance types, she did point out the use of circumstances when students examined mentor texts. Students' use of circumstances also varied depending on the type of procedural piece. For example, Timothy included circumstances of degree and extent to help provide more details about how hot the oven needed to be ("Set the oven for 300°"), and how long to leave the oven on ("Let it stay in the oven for twenty to thirty minutes") when writing his recipe for his mom's chocolate cake. Jack included circumstances of degree and modal/contingency when describing different possible scenarios related to taking care of a pet fish. What Gabby, Jack, and Timothy shared in common was that when they wrote about topics which with they were familiar or had direct experiences with, the use and variety of circumstances increased. Omar and Sally showed less growth in use and variety of circumstances. These students' drafts were very similar from draft to draft. They did not include any major revisions, and thus showed no change in their use of these resources. Where the students differ is that while they both had similar drafts, Sally's lack of revision appeared to be related to her notion of writing as a chore. Omar's lack of revision appeared to be related to an unfamiliarity with the purpose for revision

and a lack of knowledge about how to provide more context for readers through the use of circumstances.

Thus, this analysis reveals that while students had some tacit understandings about some of the resources that make up the ideational field, CLD students will need additional scaffolding and support in developing their use of technical and academic vocabulary, in particular with respect to verb choice, use of adjectival clauses and how to embed clauses to create more complex, compact sentence structures. Students also appear to be able to demonstrate more mastery and variety of use with topics that are more familiar to them, so this directly relates to how a teacher might design a unit where students could select topics they were familiar with at first and then move towards more decontextualized assignments.

Field in persuasive texts: How CLD students present their ideas to try and persuade. One of the ways that students contribute to field development in persuasive texts is to use generalized participants (Derewianka, 1990). The use of generalized participants in persuasive writing allows for the writer to position the reader in such a way that they can identify with the issue being presented and argued, while masking the relationship between the writer and the issue. CLD students all began using more personalized and specific participants in their pre-persuasive piece. Students situated themselves in the piece using the pronoun *I*, for example stating *I say*, and *I think* to start their piece about testing products on animals. As the unit progressed students began to use more generalized participants throughout their pieces; however, Gabby, Sally, Omar, and Timothy continued using personalized pronouns in the beginning of the piece to state

their opinion about the issue. In contrast, Jack had stopped using the personal pronoun after analyzing the mentor text. He also did not begin his pre-persuasive piece with the personal pronoun, but had inserted after stating his argument. Omar and Timothy used generalized participants in their final persuasive piece. Gabby and Sally included personalized statements in their statement of position even in their post-persuasive piece. It is interesting to note, that the females continued to use personalized statements in their position statements, whereas the males were finally able to use generalized participants throughout all of their texts.

Nominalization, the formation of a noun from a verb, is also identified as a common feature of academic school writing (Christie & Derewianka, 2008; Derewianka, 1990; Schleppegrell, 2004). As mentioned in the persuasive results chapter, Ms. B did not address this language feature in her instruction on the genre. Thus, students varied in their use of nominalizations. It appeared that students used more nominalizations in the third piece about whether the school week should be shortened. This could have been related to their use of an article in *Scholastic News* which contained nominalizations to describe both arguments for and against shortening the school week and their close analysis of a mentor text. Gabby, Sally, and Jack used a nominalization in their second piece on the *Issues on Main Street* with varying success. Jack wrote in his piece, “Having should solve this problem more trash collectors in the city.” It is not clear whether this was strictly an issue of use of syntax from a second language, or whether it has something to do with unfamiliarity with writing nominalized structures, or a combination of the two. While all students were able to use nominalization in the third piece, only Gabby used

nominalization in the final post-persuasive piece. It is not clear whether they recognized what nominalizations are nor how they work to link nominal structures that can incorporate their opinion with examples in a single clause. However, it is clear that development of nominalized structures is important for school writing. Schleppegrell (2004) states, “Being able to present a thesis statement that lists the arguments that will be developed in the essay through these nominal groups enables the writer to highlight the structure of the essay” (p. 96). Further, Schleppegrell notes that the ability to use nominalizations depends on the degree to which students have control over a range of vocabulary. Thus, CLD students need more explicit attention to how nominalized structures work and how they help construct arguments through condensing summary points into noun phrases so that they can then evaluate the point. This would involve some attention to vocabulary, but moreover, it would involve ways of organizing those words into structures that help establish their ideas in coherent and effective ways.

Verb tenses or processes also contribute to the coherence of the overall text and to establishing the field of a persuasive text. Persuasive texts rely on a variety of verb types to express a range of actions, relationships, behaviors, etc. in order to persuade a reader. All five students used a variety of verb types in their persuasive pieces; however, material verbs (verbs of doing) still made up the most used verb type in the students’ persuasive writing. The most variety demonstrated was in the third piece of the persuasive unit on whether the school week should be shortened. Even among the more diverse verb types used, students still used verbs such as “is” “should be” and “need” rather than packaging these ideas as nominalizations and adding different verbs that get at the “finer

distinctions” that Derewianka (1998) suggests as what upper elementary students should be doing. Research suggests that students in the middle and high school levels will be expected to expand their control of technical and academic language use (Christie & Derewianka, 2008; Schleppegrell, 2004), thus, developing CLD writers will need more support in using a variety of technical noun phrases and verbs. In addition they will need to explicitly explore the ways in which noun phrases and verbs are combined in clauses to create more academic-like structures. Thus, clause-combining and clause-structuring strategies should be explored with students, especially CLD students that may not be familiar with such strategies and their contributions to creating particular text types such as procedural and persuasive writing (Schleppegrell, 2004).

Tenor: CLD Students’ Negotiation of Voice in the Reader/Author Relationship

The tenor (the reader/writer relationship and degree of authoritativeness) is represented by mood. Mood is defined as the resource used to establish interaction and negotiation. This is accomplished in the use of statements, commands, and questions. Additionally, tenor is also realized in the language choices made pertaining to modality, or the degree of certainty, probability, and necessity of an expression (Derewianka, 1998). Halliday (2005) explains:

To return for a moment to the child, there is good evidence to suggest that control of language in its interpersonal function is as crucial to educational success as is control over the expression of content, for it is through this function that the child learns to participate, as an individual, and to express and develop his own personality and his own uniqueness. Modality represents a very small but important part of these resources – of

the semantics of personal participation; and the means whereby we express modalities are strung throughout the clause, woven into a structure, with other elements expressing different functions (p.176).

Finally, Schleppegrell (2004) identifies the use of third person in school-based academic writing as a way to establish impersonality; therefore, attaining authoritativeness. Christie and Derewianka (2008) note that heteroglossia, the blending of languages from diverse cultural, historical, political, socioeconomic sources is also a resource used in tenor. They assert that the use of heteroglossia allows writers to “position themselves in particular ways with regard to the assumed values of the imagined reader and the values of the relevant discourse community” (p. 19). The CLD students in this study grappled with issues of tenor for more unfamiliar audiences. Beyond notions of mood and modality, decisions about whether to include first, second, or third person and whether these were appropriate influenced the tenor of the piece. In addition, a sense that the students had to reveal their personality and/or personal opinions to “get the [reader] to know you” (Gabby, Fieldnotes, 11/01/07), influenced the overall tone of CLD students’ pieces.

Tenor in procedural writing: What CLD students teach us about reader/writer relationship in “How-To” texts. Research identifies academic texts, and those required in schools, as having a non-interacting and distanced relationship between the writer and the reader (Christie & Derewianka, 2008; Schleppegrell, 2004). This is often achieved in the tenor by using third person and providing more formalized, non-personalized information for the reader (Derewianka, 1990; Schleppegrell, 2004).

Students intuitively began using the imperative mood right from the pre-procedural piece, indicating that they had some tacit knowledge about the appropriate mood for the purpose of the writing. Declarative mood was also used by all five students to insert some additional information either regarding the process to be completed or opinions about the process. Interrogatives were also used in the beginning of many of the students' pieces as this became what students understood as the school sanctioned "appropriate" way to begin the piece. For example, most students used a question for their recipes and final post-persuasive pieces, "Do you want to make your own terrarium and put animals in it?" They found that in this way they could engage with the reader and provide motivation for a reader to engage with their text, which was important to them.

An important finding from the data includes that issues of tenor, the author-reader relationship, demonstrate how CLD students have different notions about what school sanctioned forms should include. These fifth grade students were beginning to understand not only that writing involves decontextualized imagined reader, but that writing is in fact ideologically loaded (Vasquez, 2010). The procedural genre, just as any genre, has roots in the social purposes and the historical and political purposes for which the genre has been institutionalized. Procedural writing in manuals, instructions, and most recipes do not include personal information, but rather are depersonalized text (Derewianka, 1990). However, students wanted to include their own cultural and historical identities among this established genre. For example, Omar wrote, "If you want a clean car, well you came to the write guy" (Fieldnotes, 10/22/07), which started a mass revoicing of this type of introduction that would allow the students to include their identities within the writing.

Gabby challenged why her own personal cultural, historical background and identity was not considered “appropriate” in a procedure to a generalized audience. Gabby needed to have explicit discussions about this in order to be able to incorporate the features expected of her in her writing. While she did incorporate the features as she was encouraged to do, there did not seem to be closure about this topic for her. Gabby’s final word on the matter of being able to use personalized introductions for procedures remained, “but I say you can say that. Well you don’t have to but...” This episode highlights the process of negotiation students undertook in learning to write academic texts (Moje, et al., 2004).

All five students used modality in at least one of the procedural pieces. Modality was used in procedural writing when the student wanted to provide hedges to some of the information or when they wanted to leave some room for negotiation in the process. Gabby and Jack used modality consistently across all of their procedures, whereas Omar, Sally, and Timothy only used it in two or three pieces. Jack’s use of parentheticals in his piece on “*How to Take Care of a Goldfish*” included many modal verbs, such as should in, “(ask a vet to see what your fish should mostly likely eat).” This example demonstrates how students used modals to provide information in a suggestive way without being too “bossy” as Gabby commented. The negotiation mostly was seen in introductory questions, such as, “Do you want to learn how to...” In this way students felt that they were interacting with the reader and providing an invitation for the reader to continue reading.

In this type of text students used second person on some occasions and had grappled with the use of more personalized introductions which they valued in each other's writing. Ms. B stated that she felt, "I don't think they understood the difference between [writing] for their peers and the public audience." Students struggled with depersonalizing their procedural writing, as they felt that the way they wrote for their peers was valuable and would similarly entertain generalized audiences. Students' held the belief that they needed "catchy" phrases to "grab the reader's attention." Thus, adapting to the more authoritative and impersonal stance for procedural texts, valued for school writing, was challenging for students.

Tenor in persuasive texts: The language resources for convincing.

Schleppegrell (2004) notes that declarative mood and third person, removing the author from the piece, and control of modality all contribute to an authoritative tone in the writing expected of students in school. She draws a distinction between hortatory texts (those typically found in editorials, speeches, and debates) and written texts, acknowledging that hortatory texts typically do explicitly include the writer's attitude and personal opinions in the text. She goes on to explain that hortatory texts typically include suggestions and questions by the writer, use first person pronouns and "treat the reader as participatory and interactive" (p. 98). She notes how distinguishing between the different styles, hortatory and analytic, is necessary for students so that they can make accurate choices to reflect their purpose.

Despite the fact that the CLD students in this study used the declarative mood for the most part, they also drew from more interactional and hortatory registers when

writing their persuasive pieces. For example students included interrogative statements, such as “Who wouldn’t want to have a three-day week of school?” (Sally, written artifact, 04/10/08) and “And it’s sad how people get killed for no reason, it gusts disturbs me how people do not I repeat do not care who they kill” (Omar, written artifact,). After reading the first drafts of the students’ essays, Ms. B realized that the texts were more hortatory and speech-like, and because these texts were important to students, she decided to have the students read their pieces to the principal. She designated the principal, a university professor, and fellow classmates as the audience for the piece. Vasquez (2010) suggests that in order to stretch students’ repertoires and provide more practice with writing analytic text, teachers can have students write an essay for the audience for whom the writing is intended. This suggestion is one of ten tenets Vasquez identifies as part of critical literacy. This tenet suggests that text design and production can have transformative value as students begin to understand the real-life functions of text (Paugh, Carey, King-Jackson & Russell, 2007; Vasquez, 2010). Students in this study would then have to rethink choices in relation to whether they would include interrogatory clauses for diverse audiences. In addition, they would have to critically consider the way in which they frame their arguments, using more nominalizations and third person. The evidentiary claims would also have to provide more concrete claims that could be substantiated and verified from texts, rather than relying on generalized non-specific claims. As Vasquez (2010) notes critical literacy includes the functional aspects and “the practice of using language in powerful ways to get things done in the world, to enhance everyday life in schools and communities, and to question practices of

privilege and injustice” (pp 4-5). Arguably, these are the skills that CLD students will need both in their academic and personal pursuits in the current global community (Luke, 2003).

Control of modality is another feature identified as a resource for establishing attitudinal meaning. The use of modality involves being able to interact with reader/listener in appropriate ways (Christie & Derewianka, 2008; Derewianka, 1998; Schleppegrell, 2004). All five students in the study used modal verbs in their persuasive texts with an increase in use in the third piece on whether the school week should be shortened. In addition, most used a combination of high, medium, and low modal verbs to present the information in ways that they thought would most likely convince the reader to agree with their position.

Modality also establishes the tenor through different combinations of committing to a proposition (Halliday & Matthiessen, 2004). The ways in which modality are used can determine whether statements can be classified as explicit or implicit, objective or subjective (Halliday & Matthiessen, 2004; Schleppegrell, 2004). Academic texts typically include making propositions that are explicit and objective (Schleppegrell, 2004). CLD students used a combination of explicit and implicit, objective and subjective to convey their opinion and reasons for their opinions. Most started with an explicit, subjective and then incorporated some explicit, objective throughout the pieces. Starting pieces with an explicit, subjective statement sets the tone and takes away from the authoritative tone that is expected in the beginning of a persuasive piece (Christie & Derewianka, 2008; Schleppegrell, 2004). Sally, Gabby, Omar, and Timothy began their third writing piece

with explicit, subjective statements. Sally's opening arguments is a typical example, "I agree that school should be shortened into three days" (Sally, written artifact, 04/10/08). Jack, on the other hand, used an explicit, objective beginning using an impersonal referent (there) and used the modal verb to present the judgment as objective rather than opinion (should be). Timothy changed his final draft of the third piece to include an explicit, objective beginning similar to Jack's. It is unclear why he decided to do so as this aspect of modality was not explicitly discussed in class.

Leaving the interplay of modality and text up to chance does not allow CLD students to take advantage of the full range of possibilities that are available to them. Moreover, students writing may later be judged to be ineffective or lacking the authoritative stance that is required of school based persuasive texts (Schleppegrell, 2004). Students need both access to school based forms of language while also support in critically examining those forms and finding ways to revoice them (Bakhtin, 1986; Dyson, 2003). Bartolomé (1998) explains, "By not understanding the interplay between class and language, teachers often end up reproducing those middle-class-specific language behaviors that often fail to promote psychologically harmless language learning contexts" (p. 84). Therefore, it is important to fully understand the academic registers and the way that the grammar is interconnected in the creation of texts in order to create the kinds of classrooms that value diverse cultural and linguistic differences without simultaneously maintaining the dominant forms. By using critical literacies to bring these aspects to the forefront in the classroom and allowing students to play with language is one way to answer the critiques that genre instruction reifies dominant forms and stifles

students' voices (Bartolomé, 1998; Freedman, 1999). Fully exploring the language features, such as modality, and the interplay of these features is necessary in order to take advantage of students' "epistemological curiosity" as Bartolomé suggests.

Mode: CLD Students Learn to Set- Up the Structure of Texts

Finally, the mode (highly organized text structure) is represented by the grammatical resources that create cohesion of the text. Different genres will privilege certain resources over others; however, academic writing in general includes highlighting key points through a clear explanation of the topic(s)/theme and its subsequent thematic progression. Realization of mode in procedural text includes use of time and sequencing connectives. Realization of mode in persuasive text includes the use of conjunctions and connectives to create cohesive links that help to structure and/or combine clauses. The use of nominalization is also part of how texts are structured in specific and expected ways for persuasive texts (Halliday & Matthiessen, 2004; Schleppegrell, 2004). Schleppegrell (2004) suggests nominalization allows for everyday meanings to be "construed in new ways that enable the abstraction, technicality, and development of arguments that characterize advanced literacy tasks" (p. 72). Thus, the use of text connectives, and conjunctions associated with sequencing are necessary for procedural text while connectives and conjunctions of reasoning create the logical connections between ideas necessary for readers to follow persuasive text.

Mode in procedural writing: CLD students' resourcefulness in writing How-To Texts. Procedural texts are a group of text types that provide information about how something is accomplished through sequence of actions or steps. This genre is

characterized by certain structural features which often include a title or heading that provides the goal or purpose of the procedure, the materials required and the steps or method one must follow towards achieving the goal (Derewianka, 1990). These features are all features that contribute to the structure of the text type and are also part of the mode. CLD students used a graphic organizer with these elements to help them in planning their procedural texts. While students did not use all of the features in their pre-procedural piece, all students did incorporate these features after instruction about the genre and the different text-types within the genre (instructional texts, and recipes). The graphic organizer as well as the analysis of mentor texts served as important tools in helping students focus on the information and the steps and methods required of the genre. Moreover, the organizer helped students to order the details of the process so that they could de-center themselves and think about a broader “general” audience. Thus being able to examine texts with a critical eye toward making the implicit features more visible and using a graphic organizer that incorporated the structural features of procedural texts were important scaffolds for CLD students to use in their development of procedural writing.

Another language resource that helps create cohesion in procedural texts is the use of post-modifiers. Post-modifiers are also made up of adjectives, adjectival phrases, adjectival clauses, and noun phrases. Different CLD students showed varying amounts and uses of adjectivals in their procedural writing. All students made use of quantity adjectives throughout the procedural unit. Gabby, Jack, and Timothy showed moderate growth in the use of adjectival phrases, classifying and factual adjectives. Sally showed

consistent use throughout the unit of classifying and adjectival phrases. Omar showed some growth in using factual adjectives. Omar also used opinion adjectives, which are typically not used in procedural texts. The use of factual adjectives helped provide some coherence in that the use of adjectivals provided more information for readers and, in essence, created a more complete picture for the person following the instructions.

Mode in procedural texts also relies on clause combining strategies that contribute to the cohesiveness of the text. These strategies often involve the use of prepositional phrases and embedded clauses. In procedural texts, embedded clauses were found as circumstances of place, manner, and time. Different procedural text-types and topics will reflect more use of a certain type of circumstance over others; however, procedural texts expected in schools will at least require a good number of at least one type in order to provide the most accurate and cohesive text possible (Derewianka, 1990). CLD students varied in their use of circumstances. One possible explanation for the variance might involve the affect of the writer. The writer's beliefs about the value of the genre, or their attitude about writing might have impacted their decisions about whether to use these tools in their writing. For example, Sally and Omar, as discussed in the procedural results chapter, displayed minimal changes in variety and amount of circumstances used which could be as a result of a dislike towards writing, or a desire to be "done." Gabby, Jack, and Timothy incorporated more variety and amount of circumstances in their procedural pieces. There could be a variety of reasons for this growth, students might have seen a genuine need to provide more information, they might have wanted to please the teacher and get a good grade. This might be an area where adopting a more interdependent

critical literacy perspective towards writing might help students engage in writing these diverse texts in more meaningful ways (Janks, 2000/2009). An interdependent critical literacy perspective sees teaching genre as necessary in order to provide all students with access to dominant language forms; however, this perspective also posits that it is necessary to challenge the dominant forms and help students find meaningful ways to engage with writing (Janks, 2009).

Mode in persuasive writing: What we learn about how the structural organization and language features affect overall CLD students' texts. Thematic progression and clause combining strategies contribute to the overall cohesiveness of text. CLD students used the specific genre graphic organizer provided in the persuasive writing unit as a prewriting tool to be able to put down their ideas and to examine connections between their arguments and evidence provided, however, students struggled with understanding the difference between arguments and evidence. The difficulties in distinguishing arguments and evidence led to difficulties in being able to understand how the language features worked together to create logically constructed texts as a whole. Because more time was spent on this organizational feature, students did not delve deeply into the features of language as Ms. B would have liked. The specific genre graphic organizer did help students include the structural features of persuasive essays expected, such as: a statement of position, a preview of arguments, evidence to support the arguments, and a conclusion. However, CLD students struggled to see how the elements were distinct, but related. They also struggled with how to construct texts that showed a more logical thematic progression. Students varied in their ability to establish clear

arguments and that they had difficulty in showing growth in the logic of arguments presented.

The graphic organizers the students used to scaffold their persuasive writing served as a brain dump, or a focus on using the “knowledge-telling strategy” (Bereiter & Scardamalia, 1983) in a more organized fashion than the typical conceptual web organizer that includes a central idea with supporting facts or examples. The organizer helped students identify the structural features expected of persuasive writing and that arguments and evidence are connected; however, they struggled in linking the hierarchical nature of the argument with the supporting evidence. Schleppegrell (2004) notes that if students are not familiar with nominalization and clause linking strategies that, “writers chain one finite clause after another, creating an organizational structure which is more emergent, as the writer moves from one idea to another. This more emergent style results in an essay that may appear poorly planned and executed” (p. 105). As students analyzed mentor texts they became more familiar with differences between argument and evidence, however they needed more practice with these structures suggesting that earlier exposure to such structures might be useful in helping students identify and make the distinctions, so that they could then focus on translating from the organizer to the text.

Additionally, the connectives and conjunctions used also provide a way to help organize text and contribute to the overall cohesiveness. CLD students relied more heavily on coordinating conjunctions than subordinating conjunctions. Coordinating conjunctions serve to string ideas together in a coordinating relationship. This is referred

to as parataxis (Halliday & Matthiessen, 2004; Schleppegrell, 2004). Paratactic clauses are more common in spoken interactions than in written academic texts (Schleppegrell, 2004). Written academic texts rely on logical connectives and use of embedded clauses (Halliday & Matthiessen, 2004; Schleppegrell, 2004). Students also used connectives of time/sequence and adding information than those associated with cause/result. While the connectives of time/sequence served to help provide signposts for the reader in understanding the organization of the arguments and evidence (Derewianka, 1998), and the connectives of adding information provided some more information, students did not link the information together or use connectives of cause/reason to summarize and synthesize their evidence and arguments. These CLD students would have benefitted from examining how cause/result connectives are used to provide synthesizing statements that compact information and provide logical cohesion of texts. More critical engagement with mentor texts around issues of conjunctions and connectives and how certain uses are privileged over others would help them execute more effective planning and writing as those that are expected of them (Freire, 1970; Vasquez, 2010).

The combination of field, tenor, and mode reveal the context of situation where meaning is created. The three components are also comprised of aspects that influence each other and are interdependent; therefore, the model uses dotted lines to show their interdependent nature. In school based tasks and the ways of structuring and using academic language as expected in school these three components are meant to display knowledge, authoritativeness, and structure (Schleppegrell, 2004). Through a context based approach to teaching procedural and persuasive genres, CLD students' writing

development incorporated many of the structural and language features required of such school based genres; however, CLD students required more instruction on the language features and how the features contributed to the whole. CLD students need to explore and examine the use of nominalization and how it helps establish certain effects in the field, tenor and mode areas. In addition to this type of access to language choices, students also began to question the legitimacy of the genres by asking why texts could not contain some of the language structures and repertoires familiar to the students, and thus might benefit from engaging in more critical discussions about writing genres and power relations associated with both oral and written forms.

Conclusions

This chapter discussed the results of the CLD students' writing development in both the procedural and persuasive genres. CLD students' writing development was complex and their experiences with writing in these genres were mediated by their teacher, their peers, and their affect toward writing and the context of situation surrounding the construction of their written texts. All five students displayed differences in the manner with which they approached the tasks and in their development of the structural and language features associated with the genre. There were no noticeable similarities among students of one ethnicity or gender over another. While some students' writing development demonstrated divergent syntactical and/or rhetorical patterns due to diverse language influences, this did not appear to be related to being of a certain ethnicity type. This demonstrates the need to recognize each CLD students as a unique individual that may or may not have similarities to others of the same cultural and

linguistic background. Canagajarah (2002) notes, “In general, it is becoming more and more difficult to essentialize students in ESOL – that is, to generalize their identity and character according to a rigidly definable set of linguistic or cultural traits” (p. 10).

Canagajarah notes that linguistic and cultural hybridity (Bakhtin, 1986) make it difficult to characterize features associated to one uncontaminated “native” language, culture or vernacular. This was especially true for the students in this study, whose formal schooling has been in English since the first grade due to the passage of Question 2 in Massachusetts.

Student affect, the students’ beliefs about writing, the purpose for writing, and their attitude toward writing and the content were more influential regarding their impact on the language choices made by the students. Students’ writing development was also greatly impacted by their teacher and their peers. The teacher’s influence on writing development is not surprising given the literature that states that teachers are one of the most influential predictors of student learning (Allington & Cunningham, 2002). The three major strategies used by Ms. B that impacted CLD students’ writing development include the analysis of mentor text and models, the modeling and planning of writing with the genre specific graphic organizer, and the many different oral language activities that allowed students to play with language in both informal and more formal academic ways. These strategies, along with others, were seen to have been highly influential in moving students’ writing towards inclusion of more diverse language choices.

The research on the role of peers on writing is less conclusive. The literature on writing workshop advocates that peers should be involved in the process of peer editing,

and serve as an audience to help students write (Calkins, 1994; Fletcher & Portalupi, 2001). Other researchers claim that peers can be a constraining factor on students' writing development, especially for students that are marginalized in a classroom (Lensmire, 1994, 2001). This study showed that students were important influences on each other's writing development, performing more than just a peer-editing role (Daiute et al. 1993; Dyson, 1993, 2003; Long, Bell & Brown, 2004). The students in this classroom were key players in determining whether students engaged in the process of revision, as in Sally's case. They also impacted and influenced the teacher and her decisions about what to address, thus having an important influence on the curriculum. Daiute et al's (1993) study recognized that students could impact both other individual students and the curriculum in both positive and powerful ways. Similarly, Dyson (2003) documented how students supported each other's use of popular culture and media literacy and wove these influences into the traditional literacy practices to create hybrid discourses that valued their own identity. Long, with Bell and Brown (2004) document how kindergarten Mexican American children were able to take control over their own literacy learning, and the teachers' role in creating a community where students' language and abilities were made visible and valued. This study validates these findings as all of these were part of the culture of context that served to support CLD students' writing development.

Implications

This study analyzed the writing development and the context in which CLD students' writing development of procedural and persuasive genres occurred. While this study focused only on five CLD students and their teacher, several implications for

research and policy, teacher education, and teachers emerged from the findings.

Specifically, it suggests that rigid language policies put constraints on the language and literacy development of CLD students as it does not allow these students to access all of their linguistic repertoires. Additionally, more research is needed on how to translate and transform the teaching of grammar within the context of teaching writing to CLD students. Teacher education needs to focus on preparing and supporting teachers to work with CLD children to critically engage in the writing process of diverse genres. Finally, teachers need to work on creating spaces to examine the language features and how they are interconnected to create meaning and to help students to critique and question the implicit cultural, historical, and political meanings that are ingrained in the academic genres expected in schools.

Implications for Research and Policy

Policy makers at state and district level that mandate certain writing curriculum need to examine whether these mandates meet the needs of all students. Researchers have argued that current writing process curriculums leave many of the structural and language features of writing in different genres implicit and hidden (Christie, 1986; Cummins, 1998; Delpit, 1995; Schleppegrell, 2004). Therefore, acknowledging that the writing process curriculum of writing workshop can expand to include different theoretical paradigms and frameworks would open up more possibilities for students of diverse cultural and linguistic backgrounds. As Ms. B notes, “Writing workshop is a great model, but if you are teaching a specific genre then you need to know what the features of that genre are... [Using a contextual genre approach] helped me realize that I needed to be

clearer in my writing instruction and expectations. A lot of the time I would expect a certain genre and get upset when the students did not write in the way that I expected. [This approach] helped me realize the elements that I had to make clear.” The contextual genre approach offers teachers the metalanguage for the different structural elements and language features that are often implicit in the curriculum. Examining the language students bring and developing a metalanguage to talk about the genre features provides students with access to necessary information needed for academic writing. Moreover, viewing writing as a multi-semiotic and multimodal process can help to move pedagogy towards a more extensive approach to writing (Hasan, 2002; New London Group, 1996). Providing ways to use students’ cultural and linguistic repertoires as starting points in the design and planning of writing curriculum becomes an issue of equity and should be further examined (Gutiérrez, 2008).

Implications for Teacher Educators

Halliday’s (1985) systemic functional linguistic theory of language is a complex, multilayered theory that demonstrates how all the individual pieces of the lexicogrammatical aspects of text fit together to create texts (oral and written). This theory of language is highly technical and linguistic, and thus provides challenges for teacher educators and teachers in interpreting and implementing a contextualized writing pedagogy that draws on the interconnections of language rather than the various separate pieces. Consequently, more research is needed to help teacher educators and teachers hone in on the interconnections while presenting the various aspects of the theory. This study raises questions about how to integrate the various aspects in harmonious ways so

that teachers can draw on all aspects of the theory to help students understand the cultural, historical, and political aspects of how writing reflects society within the structure and language features of procedural and persuasive genres. Thus, exploring the range of language features and how language constructs meaning should be an important focus of any pre-and in-service teacher training (Brisk & Zisselsberger, 2011; Gebhard, Willett, Jiménez Caicedo & Piedra, 2011).

Teacher educators can draw on SFL theory to examine, support and scaffold teachers in the integration of the critical aspects of what counts as particular genres of writing and examine why that is so, thereby providing students with access to the school script for procedure and persuasive genres while providing students with authentic opportunities to engage with hybridizing the genres for their own purpose (Bakhtin, 1986; Dyson, 2003). For example, students might write a procedure for a general audience, and then work on a procedure for a different audience (including peers) within the same unit. Martínez, Orellana, Pacheco and Carbone (2008) recommend providing students with opportunities to translate from students' diverse repertoires to the academic written repertoires expected in schools. They argue, "...that it is possible to leverage what students are already doing in their everyday lives to help them develop academic literacy skills" (p. 430). Thus, students can develop multiple competencies in writing for diverse purposes and audiences.

Teacher educators can emphasize the critical literacy component of SFL. This component can be examined more closely and can include incorporations of language critique so that teachers and students can question the genre structures and language

features that are taken for granted. Egawa and Harste (2001) claim that Halliday's model does not include learning to use language to critique and therefore advocate a "Halliday Plus" model of language and literacy development. They argue that in addition to learning language, learning about language, and learning through language, there should be another component titled, "learning to use language to critique" (p. 2). They explain that learning to use language to critique involves questioning norms as well as making spaces for redesigning and creating alternatives. Along these lines, Janks (2009) and Vasquez (2010) also call for creating classrooms where students are part of redesigning and reimagining their worlds. Vasquez (2010) argues that critical literacy acts as a way of "helping students to understand that texts are never neutral and that they are constructed for particular reasons and audiences" (p. 19). Hasan (2002) calls this critical component reflection literacy and argues that "those who educate teachers need to rethink the interconnections between the semiotic, the social and the cognitive" (p. 126). Reflection literacy, according to Hasan (2002) relates to teachers being reflective and metacognitive about the value-laden constructs of language. She writes:

It is often pointed out that in the classroom it is the teacher who asks questions. I have no objection to this so long as the teacher knows how to respect the answers – to respect them to the extent of actually involving them in articulating those assumptions, thus making them available for conscious reflection and questioning. This reflective mode has the potential of questioning all voices, listening to all voices and probing into all assumptions (Hasan, 2002, p. 125).

It is this type of reflective literacy that teacher educators can help teachers develop so that writing pedagogy is transformed to privilege more voices than just those that are associated with the power structures of society.

Implications for Teachers

The revised teaching/learning cycle model proposed here starts with the context of culture and the context of situation. In order to establish a classroom where such a model can work, the teacher must adopt an additive approach to teaching. Such an approach emphasizes that knowledge is socially constructed and therefore draws on the knowledges of all children. Such an approach requires that teachers have an awareness of language and of the process of language acquisition and incorporate such knowledge and awareness as part of the classroom culture. Additionally, teachers need to recognize the many varieties of English and the cultural and linguistic repertoires (Bartolomé, 1998; Gutiérrez & Rogoff, 2003) that CLD students bring with them to school. Understanding these concepts will help teachers develop a broader approach to teaching writing to serve the needs of all their students. Bartolomé (1998) suggests that teachers “simultaneously respect and challenge learners from diverse cultural groups in a variety of learning environments” (p. 121).

Teachers need to understand the multidimensional aspects of language and recognize the complexities captured through both function and form (Halliday & Matthiessen, 2004). This understanding involves knowledge about how all the interlocking pieces of grammar come together to form a unique whole. Understanding how a contextualized language theory can work synergistically with an approach that

encourages CLD students to question the word and the world (Freire, 1970) will assist in making more informed decisions about how and what to teach in relation to organizational and linguistic features of genres (Brisk & Zisselsberger, 2011).

There were three main teaching strategies that influenced CLD students' writing development in this study. These include the analysis of mentor texts, the use of graphic organizers specific to a particular genre for planning writing, and scaffolding oral informal to formal academic discussions (Gibbons, 2002). Gibbons (2002) describes using the mode continuum to help CLD students develop academic registers. The mode continuum is used to describe the process of developing oral and written language. It begins with the more context-dependent which is often associated with oral language to the least context-dependent associated more with written language. She advocates beginning with students 'everyday' language and then through a process of teacher-student interactions. Additionally, the findings from this study suggest that the joint deconstruct of mentor text and joint planning is equally beneficial prior to joint construction of text in the process of scaffolding students' independently use of the academic registers required in school. Ms. B provided students multiple opportunities to play with language, rehearse and to "translate" more informal registers to more formal academic registers. This play with language also impacted students' writing development. Thus, when teachers use a contextual genre approach to teaching writing, these three strategies would be helpful for supporting students' writing development.

Furthermore, as Ms. B demonstrated, teachers can work towards incorporating the different knowledges needed for student writing development in a number of ways. The

model proposed in this dissertation study allows for teacher flexibility in incorporating the different knowledges to impact students' writing development. Teachers can implement their own teaching-learning cycle based on their background knowledge, grade level, strengths and interests when incorporating the different knowledges (content/language knowledge in relation to a genre, genre structure knowledge, genre grammar knowledge and critical literacy knowledge).

Teachers can establish and support the use of peers as curriculum mediators and designers and should make space in their own teaching-learning cycle for peer interaction and collaboration. For this to occur, teachers need to be aware that students can also have positive impacts on the curriculum. In this vein, teachers should get to know their students in order to maximize the potential influences peers can have on each other and in shaping curriculum. Teachers can scaffold the exploration of critical literacy and then allow students to support one another in transforming genres. Students can begin to use language to critique cultural models while they are learning dominant forms necessary for success in schools. Vasquez (2010) provides a model where access to dominant forms are interdependently nested within critical literacy so that students can begin to understand the relationship between dominant and non-dominant forms and can begin to question these forms even in the midst of learning them. Students could support each other in their process of negotiation and transformation of text. It seems that it would be appropriate as CLD students in this study were beginning to question dominant forms through the explorations and exposure to different genres.

Furthermore, explicit language teaching to develop and expand students' academic repertoires is an important part of providing students with access to academic school genres. For example, teachers can emphasize aspects of language, such as the types of noun phrases and verb processes, so that students have multiple tools for representing their own unique voices and meanings. This could enhance CLD students' writing development in procedural and persuasive genres. CLD students in this study relied heavily on material processes, therefore, teachers might focus on examining the diverse process types and their function in different genres, as well as how to vary verbs within a particular process type to expand students' repertoires and provide students with access to a greater variety of language. A recommendation resulting from this study is that students be provided more support in developing the use of adjectival phrases and clauses, and how to use embedded clauses to help facilitate their development of academic writing (Schleppegrell, 2004).

In addition, use of nominalization can be helpful for establishing effective arguments; yet the students were not exposed to explicitly or critically examining this structure in writing. In the post-persuasive unit interview with Ms.B, she lamented that she did not "devote more time to the language features" and that if she could change something it would be to work on "pacing self so that could devote the necessary time to the language traits of the genre." Thus, teachers might spend some time analyzing mentor texts for the uses of nominalization and its effect on the reader. Teachers can design lesson activities that allow students to play with the structure in their writing pieces. And as students are working with these different language features of text, they can then

examine how they are a part of — and — contribute to the field, tenor, and mode (Gebhard, Willett, Jiménez Caicedo & Piedra, 2011; Schleppegrell, 2004). Researchers interested in multilingual and multicultural populations encourage students to negotiate the ideologies that inform the English language as they are appropriating it (Canagajarah, 2002; Dyson & Genishi, 2009).

Canagajarah (2002) calls for teachers to become transformative intellectuals that take up the work of incorporating their CLD students' lives into the curriculum as their mission. He writes, "We have to realize that teaching, writing, and social practice are all deeply interconnected" (p. 235). By always returning to examining language in context and how structural organizational and language features are used in context, teachers and students will develop a greater awareness about language while learning through the language (Halliday, 1985; Halliday & Hasan, 1989; Schleppegrell, 2004).

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APPENDIXES

Appendix A: Teacher Consent Form



**Boston College
Lynch School of Education
Margarita Zisselsberger
Doctoral Candidate
Campion Hall, Rm. 119D
(607) 621-9242**

Teacher Consent to Participate in a Study of Students' Genre Writing Development within a Classroom using a Context/Text Based Approach to Writing

Introduction and Purpose:

You are being invited to participate in a research project conducted by Margarita Zisselsberger, doctoral candidate at the Lynch School of Education, in which I will analyze aspects of language and gain familiarity and knowledge of the different genres of schooling through examining student writing and content area texts. This study seeks to support the collaboration started with Dr. Brisk to meet the writing needs of culturally and linguistically diverse students within mainstream classrooms. There are no foreseeable risks to participation in this study; your contributions will provide the valuable background context within which students are developing their knowledge of different school genres.

Procedures/Withdrawal/Confidentiality:

Participation in this study is completely voluntary and consists of observations and recordings of the collaborative group sessions, observations of classroom teaching and implementation, and informal interviews about student progress. You will be assigned a pseudonym, and personal identifiers will not be presented in any documentation. With your permission, I will videotape writing instruction in the two focal genres, audio record the scheduled conversations, and transcribe them subsequently. The informed consent document, with your name and signature at the end of the document, will be stored in a locked file drawer separately from any other data concerning this study including digital audio recording and transcription of your informal interviews. This document, digital video and audio recordings, and transcribed data will be destroyed within seven years of the completion of the study. You may choose to discontinue your participation at any point, and there will be no repercussions stemming from your decision.

Risks/Benefits:

Your responses in the informal interview sessions will have no impact on your current position. Your responses are confidential and will not be shared with any administrators/evaluators or any other personnel associated with your employment, job evaluation or promotion. The researcher does not foresee any risks beyond those of everyday life with your participation in the study. In fact, we believe that completing the interview may provide a benefit to you in terms of increasing your opportunity to reflect upon some of the impacts the study has made for your teaching.

Alternatives:

If do not wish to have your informal interviews audio taped, you may continue your participation in the study. Your comments will be stricken from transcripts, in order to honor their request for privacy.

Costs/Compensation:

There are no costs of compensation associated with your participation in this study.

Questions:

Questions about the research and your rights as a participant should be directed to Margarita Zisselsberger, gomezmb@bc.edu. If you should have any questions about your rights as a participant in a research study, you should contact the Boston College Office of Human Research Participant Protection, (617) 552-4778.

Certification:

I have read, and agree to the above outlined Informed Consent, and I hereby give my informed and free consent to participate in this study.

Signatures:

I agree to have the collaborative sessions and conversations video and audio taped.

Printed Name of Participant _____

Signature

Date

I would prefer not to have the collaborative sessions and conversations video and audio taped.

Printed Name of Participant _____

Signature

Date _____

Appendix B: Parent Consent to Participate



**Boston College
Lynch School of Education
Margarita Zisselsberger
Doctoral Candidate
Campion Hall, Rm. 119D
Phone: (607) 621-9242**

Parent Consent to Participate in a Study of Students' Genre Writing Development within a Classroom using a Context/Text Based Approach to Writing

Introduction and Purpose:

We are sending you this letter to ask your permission for your child or ward to take part in a research study on how explicit teaching of genres affects children's writing development. The study is called "Students' Genre Writing Development within a Classroom using a Context/Text Based Approach to Writing." Your child or ward is being invited to participate in this research study because your child/ward's teacher and Margarita Zisselsberger, a doctoral candidate at Boston College, would like to analyze student writing samples and talk about writing with your child. Margarita Zisselsberger wants to learn what types of language difficulties and strengths occur in the English writing of culturally and linguistically diverse learners. She also wants to better understand and describe children's English writing development of distinct school genres in order to improve instruction. The study has been approved by your child's or ward's school administration.

Procedures:

Your child's teacher will provide Margarita Zisselsberger, with your child's writing samples. Your child's name will NOT be on this writing. The writing samples are part of the required writing by all students in Boston Public Schools. During collaborative meetings, the teacher and Ms. Zisselsberger will discuss analyzed student writing. Your child will NOT participate in these meetings. To better understand the student writing samples, Ms. Zisselsberger will consider student background variables, such as language proficiency in English and the heritage language, ethnicity, and educational background. We ask your permission for the teacher to obtain and consider such information. Ms. Zisselsberger will observe and videotape the writing instruction and writing conferences with the teacher and your child. Ms. Zisselsberger will also ask your child questions about what they are learning about language and writing. If you give permission and your child agrees, Ms. Zisselsberger will visit your child/ward's classroom and ask them about writing during the writing workshop time. Ms. Zisselsberger will take notes on what your child says about learning about language and writing. To protect your privacy, your

child's name and your family's name will never appear in association with this information.

Risks:

Although we have made every effort to minimize this, some children may find thinking and talking about their writing stressful. It is also anticipated that the videotaping may make some children nervous. If this should happen, we will stop the videotaping and/or interview. If you do not want your child's writing samples examined for the study, this decision will not affect his/her grades.

Benefits:

Your child's teacher will be learning more about language, writing, and instruction for culturally and linguistically diverse learners. Your child's teacher should also become more aware of your child's educational needs. This should positively impact the instruction your child receives.

Costs/Compensation:

There are no costs or compensation associated for participation in this study.

Withdrawal:

If you choose to allow your child's writing to be included, and your child to be observed and interviewed, please understand that your decision is voluntary, and you have the right to withdraw your consent at any time. You are also welcome to ask questions at any time.

Confidentiality:

This project is designed to protect you and your child's privacy. All observations (both with fieldnotes and videotaped), interview sessions and writing samples will be assigned a code name. Any shared research will protect the identity of the school and school district by stating, for example, "an elementary school in an urban east coast school district." With your permission, such data will be destroyed within seven years of the completion of the study.

Questions:

You are encouraged to ask questions. Questions about the research and your rights as a participant should be directed to Margarita Zisselsberger, (607)621-9242 or

via email at gomezmb@bc.edu. If you should have any questions about your rights as a participant in a research study, you should contact the Boston College Office of Human Research Participant Protection, (617) 552-4778.

Certification:

I have read and I believe I understand this Informed Consent document. I believe I understand the purpose of the research project and what my child/ward will be asked to do. I have been given the opportunity to ask questions and they have been answered satisfactorily.

I understand that I may withdraw my permission for my child/ward's participation in this research study at any time, and that my child/ward can refuse to answer any interview question.

I agree to my child being periodically videotaped in the school during writing in order to learn more about the writing development of school genres.

I understand that the researchers will work to keep the information they receive confidential. My child/ward's name will not be on the data collected. Instead a pseudonym will be used if quotations are published.

I give consent for the videotaped segments to be used for educational purposes only. The videos will not be used by the researcher for any other purpose without my permission.

I understand that I should keep one copy of this Informed Consent document for my personal reference.

I hereby give my informed and free consent for my child/ward to be a participant in this study.

Signatures:

Date

Consent Signature of Parent/Guardian

Printed Name of Parent/Guardian and Relationship

Printed Name of Child Participant

Please return this signed permission to your child/ward's teacher.

Appendix C: Child Assent Form



**Boston College
Lynch School of Education
Margarita Zisselsberger
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Child Assent to Participate in a Study of Students' Genre Writing Development within a Classroom using a Context/Text Based Approach to Writing

Introduction and Purpose:

My name is Margarita Zisselsberger and I am a graduate student at Boston College. I am interested in learning more about children's writing development by looking at student writing. This letter is to ask you if you want to be part of a research study on learning about language through writing. Both your parent or guardian, and your school have said that it's OK for you to be a part of this study, if you want. I want to better understand and describe children's English writing of school genres in order to improve teaching about language and writing.

If you do not want to be a part of the study, you do not have to participate. Please ask questions if there is something you do not understand.

If you want to participate you will be meeting with me in your classroom during writing time and talking about how you feel about writing and what you think you have learned about language and writing. I will videotape you while you are learning about writing and talking about your writing with your teacher. Some children might get upset or worried when they are asked about writing or when being videotaped. If this happens to you, you can tell me and we can stop talking about writing/videotaping at that time.

While you are talking with me, you can say that you don't want to answer a question, or several questions. You can also tell me that you want to stop.

If you want to talk with me and share your writing with myself and teachers at your school to help us learn about how best to teach language and writing, then please write your name and the date below.

Signatures:

Date

Assent Signature of Child

Printed Name of Child

Person Providing Information and Witness to
Assent

Appendix D: Open-ended Interview Protocol

STUDENT OPEN-ENDED INTERVIEW PROTOCOL

CONTEXT/TEXT BASED TEACHING OF SCHOOL WRITING GENRES

Context/Text Based Teaching of Writing

How do you feel as a writer?

What do you feel you do well as a writer?

What do you think about when you begin a piece of writing?

What kinds of things influence you when you are writing?

Do you feel your background (culture and language) influences you when writing? How so?

What do you think you've learned about procedural writing?

What do you think you've learned about expository writing?

Does what you already know about language and writing help you with this genre? How so?

What do you think about how you are learning to write?

Do you think your writing is improving? Why or Why Not?

What do you feel has helped you improve as a writer?

What do you still want to learn as a writer?

Are there things you do not understand about writing?

Can you explain?

Appendix E: Sample Persuasive Essay Analyzed with Graphic Organizer

Genre: Persuasive Writing

<p>Field/Topic</p> <ul style="list-style-type: none"> - Title clearly indicates topic - Clear what the story is about 	<p>Prompt provided for student:</p> <p>“Based on what you discussed in class, do you agree or disagree that boys and girls should be separated for certain academic subjects?”</p>
<p>Tenor/Writer-Audience relationship</p> <ul style="list-style-type: none"> - Intended audience established - Language appropriate for the intended audience 	<p>-Intended audience: teacher/evaluator</p> <p>-The language used is appropriate for the intended audience.</p>
<p>Mode/Type of text</p>	<p>Essay</p>
<p>Genre/ Purposes:</p>	<p>Exposition/Purpose: to persuade evaluator that boys and girls should not be separated for certain academic subjects</p>
<p>Structural Elements of Genre</p>	<p>Topic Development</p>
<p>Title</p>	<p>There is no title</p>
<p>Argument #1</p>	<p>“I disagree that boys and girls should be separated for certain academic subject because if boys and girls were separated, later in life it would be a disadvantage.”</p>

Evidence #1	-“If they are working at a project at work and I, a girl was assignment to work with a boy, I would have to do it because it is my job. It is at my disadvantage because I did not work with boys and I don not know anything about boys and know I have to.”
Evidence #2	“Before, I agreed because I cam up with many reasons, for example boys are not sensitive and girls are and boys will tease them for that. Then I thought, some boys are sensitive too and some girls are not that sensitive som as I came up with different points of view, the more I started to disagree.”
Evidence #3	“Boys and girls can give each other ideas in math or any other subject or help each other. Girls would probably have the same ideas and boyus would probably think alike to. If you separated the ideas, you would get any new thoughts but if you mixes the thoughts, you would learn new things and new strategies.”
Evidence #4	“Boys can learn more about girls and girls can learn about boys like what boys really like. If a girl only had sisters, she would want to know about boys, she could probably learn about them at school or it could be a boy with brothers.”
Conclusion:	“I disagree that boys and girls

Reinforcement of statement of position	should be separate for certain subjects.”
<p>Expected language features (flexible, writer may choose different features for a purpose)</p> <p>AT THE TEXT, SENTENCE LEVEL</p> <p>Participants</p> <p>Type of participant</p> <p>Noun phrases</p> <ul style="list-style-type: none"> - participants - - use of adjectives, similes, metaphors and prepositional phrases, relative clauses, appositions and other embedding to introduce/describe variety of participants - Personal pronouns and articles to track participants in the text <p>Processes (verbs)</p> <ul style="list-style-type: none"> - verb types - Saying and thinking/feeling verbs to present character’s 	<p>Participants: generalized</p> <p>Student follows the type of generalized participant as required by the genre</p> <p>-boys and girls</p> <p>-uses mix of first, second and third person</p> <p>-uses a greater variety of specific nouns (i.e. certain academic subject, project, assignment, disadvantage, sensitive, thoughts, ideas, strategies, school),</p> <p>-nominal structures name argument: disagree, agree, point of view</p> <p>-uses some embedded clauses to introduce position.</p> <p>-Uses “they” in first paragraph-not clear- refers to people working on a project but the previous sentence refers to boys and girls</p> <p>-Uses variety of verbal processes (i.e. thought, would probably think,</p>

<p>motivations and thoughts [mental and verbal process]</p> <ul style="list-style-type: none"> - Thinking/feeling verbs to report personal evaluation (<i>I thought she was mean</i>) [mental processes] - Action and saying verbs to report events (material processes) - Being/having verbs with attributive adjectives to introduce description and evaluation (relational processes) (<i>His eyes were green, it was a fun day</i>) - verb tenses - Use of adverbs informing how events happened and to express judgment - person <p>Circumstances of</p> <p>Place</p> <p>Time</p> <p>Manner</p> <p>Adverbs and phrases indicating these circumstances</p>	<p>would learn, can learn, would want to know, could probably learn)</p> <ul style="list-style-type: none"> - Uses greater variety of material processes <p>(i.e. should be separated (4X), are working, would have to, did, do, came up (2X), will tease, started, can give, can help, would get, mixes,</p> <p>-There are some being/having verbs</p> <p>(i.e. is, are (4X), would probably have, had)</p> <p>A variety of tenses are used. Tense changes indicate time reference. There is a high use of modals that indicate reference to future events and the use of modality also indicates that the author is experimenting with degrees of certainty (should be, would have to) This is a tool for convincing someone of a position/stance.</p> <p>Uses mostly circumstances of Time (i.e. later in life, now I have to, Before I agreed, Then I thought)</p> <p>There is one use of manner (I would have to do it) and two of clauses of circumstance</p> <p>(i.e. Boys and girls can give each other ideas in math or any other</p>
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Adverbs to describe and judge behavior and information about manner	subject or help each other..., Boys can learn more about girls and girls can learn about boys...).
Links	There is use of coordinated (i.e. and (11x), but, & so) and subordinated conjunctions (because (3x), if (4x)) there is also use of temporal phrases (before, later, now)
- conjunctions	
- temporal phrases	
-	
AT THE WORD LEVEL	
Vocabulary	
- basic	Use of basic words includes (boys, girls, work, job, reasons, ideas, thoughts, things, learn, school)
- adult-like	
- domain specific	Adult-like (disadvantage, assignment, sensitive, separated, strategies)
Grammatical accuracy	Domain specific (disagree, agree, point of view)
Spelling accuracy	-Mostly grammatically correct. Use of assignment as noun in place of verb. Uses singular for plural (subject for subjects)
Mechanics	-Spelling is mostly correct, misspellings include (know for now, som for so, don for do, boyus for boys- mainly seem like typos.) -Missing comma after coordinating conjunction but, and and. Also missing final period.